

PARTY LIKE IT'S SUMMER

Our guide to the best of the season's festivals **P26**

ALIENS! SUPERHEROES!

Take our summer-movie compatability quiz **P31**

CRYSTALLINE DREAM

Björk brings 'Biophilia' to the Bay **P18**

PROXIMITIES 1: WHAT TIME IS IT THERE?

ASIAN ART MUSEUM MAY 24—JUL 21, 2013
www.asianart.org

What is Asia? Its influences are everywhere and we each encounter it differently, be it through lineage or pop culture. Some of the Bay Area's most exciting artists—**Elisheva Biernoff, Lisa K. Blatt, Ala Ebtekar, James Gobel, Tucker Nichols, Larry Sultan, Andrew Wittrak**—will answer this question in *Proximities*, a series of three intimate exhibitions. The first installment presents landscapes, imagined and real. The second and third are about family, community, trade, and commerce, and will open later in the year.

SPECIAL EVENT, Thursday, May 30, 6–9 PM, \$10 (FREE for students with college ID). Remarks by guest curator Glen Helfand, in-gallery talks with the artists and our curators, music by DJ Jacob Sperber (Honey Soundsystem), special cocktail and demo by Daniel Hyatt, performance by new media artist Surabhi Saraf and more.

This exhibition was organized by the Asian Art Museum and is made possible with the generous support of Graue Family Foundation and Columbia Foundation. Lead funding for Thursday Nights Programs is provided by Wells Fargo. Image: *Antioch Creek* (detail), 2008, by Larry Sultan (American, 1946–2009). Chromogenic print, edition of nine. H. 40 7/8 x W. 49 3/4 in. © Estate of Larry Sultan. Courtesy of the Stephen Wirtz Gallery and Pier 24 Photography.

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#PROXIMITIES

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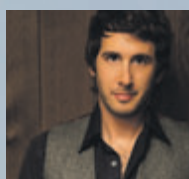


SUMMER 2013



4th of July Celebration with the Santa Rosa Symphony

Concert & Fireworks
Michael Berkowitz, conductor
Doug LaBreque & Lisa Vroman, vocalists
Thursday, July 4, 7:30pm



Josh Groban

with the Santa Rosa Symphony
Wednesday, July 24, 7:30pm



El Gusto

Documentary and Concert
Sunday, August 11, 4pm



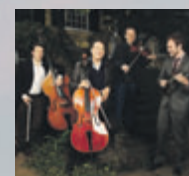
Pink Martini

Sunday, July 14, 4pm



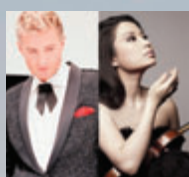
San Francisco Symphony

Music from the Movies
with conductor Sarah Hicks
Sunday, August 4, 4pm



The Goat Rodeo Sessions Yo-Yo Ma, Stuart Duncan, Edgar Meyer, Chris Thile

with guest Aoife O'Donovan
Friday, August 23, 7:30pm



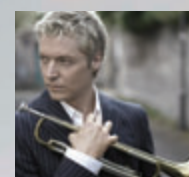
Russian National Orchestra

Carlo Montanaro, conductor
Jean-Yves Thibaudet, piano
Sarah Chang, violin
Tuesday, July 16, 6:30pm



pianoSonoma

Saturday, August 10, 7:30pm



Chris Botti

Sunday, August 25, 4pm

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WHEN YOU CAN'T EVEN TRUST A CRACK DEALER

The news that someone, perhaps a person involved in some sort of shocking illegal narcotics trade, has a video of Toronto Mayor Rob Ford smoking crack brought back memories of the last cracked-out mayor, Washington DC's Marion Barry, who in 1990 got caught on tape sucking on the pipe with an ex-girlfriend in a hotel room. The difference: Barry was set up by the FBI, and the woman — a fibbie informant — had invited him to her room to have sex, then insisted he hit the pipe first. Barry served six months, then won back the Mayor's Office, and is still on the DC City Council. Ford got caught in the most modern of ways — somebody hit the video button on a cell phone camera, apparently with the aim of cashing in. The video is for sale for \$200,000. Barry's arrest angered a lot of civil liberties folks, who objected to the setup; nobody's saying anything about Ford's right to privacy. Although seriously: Have we reached the point where you have to check everyone's cell phone at the door before you get high?



NO PRIVACY! HOW FUN!

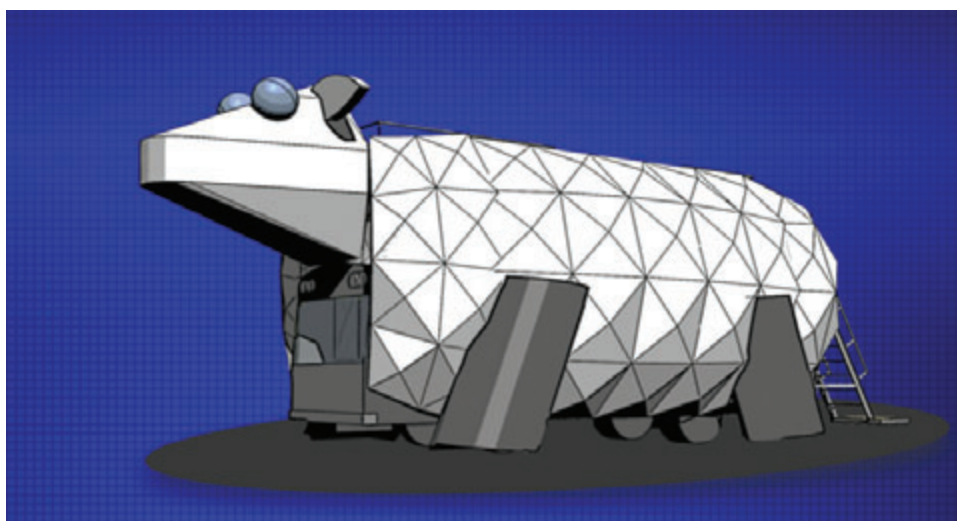
And speaking of privacy, there's a new game out there that kinda, sorta makes fun of the whole notion of any human being having any right to keep anything out of the hands of dealers. In fact, the game's called *Data Dealer*, and here's what the press release says about it: "At first glance the game looks similar to popular Facebook hits like *Mafia Wars* or *Farmville*. But in *Data Dealer* players face a very different challenge: the provocative goal of the game is to collect personal information about millions of people — and ruthlessly sell it to clients of all kinds. The game is targeted at both young people and adults. *Data Dealer* is an online game about collecting, combining and selling personal data — and therefore a playful exploration of online privacy issues." Hide the crack pipes.

THE COVER UP AND THE CRIME

It's not Benghazi (actually, Benghazi's not Benghazi, no matter how much the Republicans try to make it into a scandal), but the Pride board's summary rejection of any discussion of its decision to kick Bradley Manning off the Grand Marshal list ("discussion of that matter is closed for this year") has Sup. David Campos concerned. And while his statement on the issue is measured, he does point out that Pride gets city funding — which means the supes can hold hearing and investigate its finances and generally put the Pride staff and board into a bad situation. Here's how Campos puts it: "Most importantly, however, is the obligation Pride has to be accountable, transparent and representative to the diverse LGBT community it serves. As an organization which receives City funding, Pride has a responsibility to operate with transparency and accountability, and to allow for timely appropriate discussions with the community as needed. The failure of Pride leadership to do so in this circumstance is contrary to this responsibility." Folks: Hold a damn meeting. How hard can that be? | SF EXAMINER PHOTO BY MIKE KOOZMIN



DAVID CAMPOS



BIG GAY SHEEP ON THE PLAYA

"You're out on the Playa, you're at Robot Heart feeling your insides jiggle, and suddenly you turn around and there's this big gay sheep the size of a bus behind you, where you can hang with all your sisters," says DJ P-Play. He's one of the scruffy gay Burning Man attendees behind the BAAHS (Big-Ass Amazingly Awesome Homosexual Sheep) Project, which is transforming a disused school bus into a huge and fluffy mass of mutton. Even at Burning Man, where gender and sexual fluidity are the norm and a "gayborhood" is well established, it can sometimes be lonely being homo, especially as the yearly festival explodes populationwise. What better way to address that than with the playa's first official gay art car. (Of course it includes a slide coming out of the sheep's rear end.) Wake up, sheeple! www.baaahs.org

HOUSING FEVER

When there are too many cars on the road, chasing too little space on the bridges and too few parking places, everyone says that traffic is horrible. When there are too many well-off people trying to buy homes in San Francisco, driving prices out of sight, the analysts say the market is "healthy." A lot of business people, particularly small business owners, would disagree — the cost of housing has a negative impact on business growth. In fact, the Association of Bay Area Governments, which makes projections for regional job growth, says that the lack of housing — at all levels of affordability — will put a damper on expansion over the next 25 years. "Healthy?" More like sick.



A UNION FIGHT MANAGEMENT CAN'T WIN

It's generally a mistake for a progressive, community-based nonprofit to fight a unionizing drive; tends to turn off the funders. And when a major funder is the city — which has a fully unionized workforce — it's even worse. That's what's happening to Larkin Street Youth Services right now. A majority of the group's 88 employees have asked to be represented by SEIU Local 1021 — and rather than doing the simple thing and accepting card-check neutrality, LSYS is demanding a formal mail-in election. The group's management is also actively campaigning against the union, passing out information that attacks Local 1021 directly. That's got Assemblymember Tom Ammiano and Sup. John Avalos upset — and created a no-win for management. If it manages to defeat the union drive, that will be a huge issue when LSYS comes back for a new budget allocation next year.



JOHN AVALOS



OLD SCHOOL PRICES, NEW SCHOOL AMBIANCE

There are times when — by dint of business or pleasure — one must venture into the shiny playground of New Valencia's multifarious crop of restaurants. But if all you really want is a stiff drink and \$1.50 taco, we've figured out where you can get it amid the swank. Mosto Tequila + Botanas Bar (741 Valencia, SF. www.mostosf.com) is the perfect place to perch on a chic window stool and watch the neighborhood go by with your special guest. Snag a passel of nopales or spit-grilled al-pastor-and-pineapple tacos, each available at the old school price of \$1.50, and save your skill for a cocktail — we have a soft spot for the joint's paloma.

STAND-UP COMEDY

Our favorite new panhandling gig: A somewhat bedraggled but smiling guy on Market St. with a sign saying "Jokes 25 cents. Five for a dollar. Money back if you don't laugh." We did.



POLITICAL ALERTS

WEDNESDAY 22

HARVEY MILK DAY
The GLBT History Museum, 4127 18th St., SF. (415) 621-1107. 11am-6pm, free. California marks Harvey Milk's birthday, May 22, as an annual statewide day of significance. The GLBT History Museum will honor the occasion this year by offering free admission to all visitors. In addition, the museum is extending a special welcome to Bay Area schools.



AP FILE PHOTO

TALKING ABOUT ECOLOGY AND SCIENCE IN PUBLIC

518 Valencia, SF. 7:30-10:30pm, free. Join environmental scientist and climate change activist Azibuke Akaba, Brent Plater of the Wild Equity Institute, and Rose Aguilar of KALW's Your Call radio for a debate on the best way to communicate issues about climate change with the general public.

THURSDAY 23

REPORT-BACK FROM CUBA

Modern Times Bookstore Collective, SF. (415) 282-9246. 7pm, Free. Tony Ryan, longtime bookseller and Cuba solidarity activist, will give a presentation on the Havana International Book Fair and discuss the work of Nancy Morejón, the best known and most widely translated woman poet of post-revolutionary Cuba.

FRIDAY 24

OUTDOOR FILM SCREENING: WHO BOMBED JUDI BARI?

Mythbusters, 1268 Missouri, SF. tinyurl.com/aoha47n. 8:30-11:30pm, free. On May 24, 1990, a bomb blew up in the car of two of the most prominent Earth First! redwood activists, Judi Bari and Darryl Cherney, while they were driving through Oakland, CA on an organizing tour for Redwood Summer. The FBI and Oakland Police immediately accused the pair of carrying their own bomb and of being environmental terrorists. Bari and Cherney launched a lawsuit against the FBI and Oakland Police for violations of the First and Fourth Amendments of the Constitution, and when their case went to trial in 2002, they won. Watch this film on the anniversary of the explosion.

TUESDAY 28

THE FUTURE OF BICYCLE PARKING: AN INTERNATIONAL EXHIBITION

SPUR, 654 Mission, SF. www.spur.org. 11am-8pm, free. Yerba Buena Community Benefit District presents an exhibit featuring designs from 100 international teams who entered a student competition to craft a portable bicycle corral for the Yerba Buena neighborhood. The exhibit goes till May 31, till 5pm most days.

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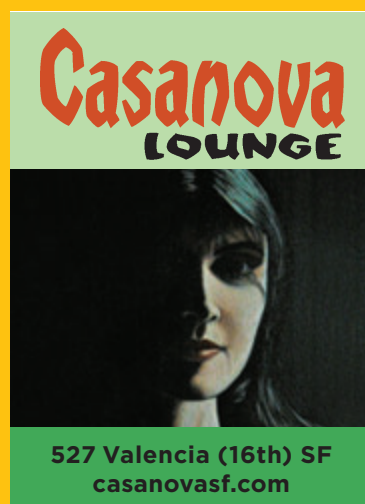
So much more than just a farmers' market, Mission Community Market is an open-air marketplace made up of farmers, local businesses, and after-school programs using the power of food to promote family health and economic security for Mission residents. Enjoy Food carts, musical performances, kids' open mic, and other fun activities while supporting small businesses and sustainable eating. Also, be sure to check out missioncommunitymarket.org for updates, Chef's Market Boxes for purchase, recipes, and more!

**Every Thursday – rain or shine – from 4-8pm on Bartlett
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INTERNS

CORTNEY CLIFT, TAYLOR HINES, LAURA KERRY,
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ART

ART DIRECTOR BROOKE ROBERTSON

SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS MATTHEW GINNARD,

KEENEY + LAW PHOTOGRAPHY, MIKE KOZMIN,

PAT MAZZERA, RORY MCNAMARA,

MATTHEW REAMER, CHARLES RUSSO,

LUKE THOMAS, TOM TOMORROW

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A•A•N



THIS MODERN WORLD

by TOM TOMORROW

ONCE UPON A TIME, THERE WAS A LEADER WHO TRIED VERY HARD TO PROTECT THE PEOPLE OF HIS LAND FROM UNPLEASANT INFORMATION.

SO WHAT'S GOING ON WITH THOSE ROBOT DEATH PLANES?

NOTHING TO WORRY YOUR HEAD ABOUT, CITIZEN! THAT PROGRAM IS CLASSIFIED!

BUT VARIOUS MALCONTENTS THOUGHT THE PUBLIC SHOULD KNOW ABOUT THINGS THEIR GOVERNMENT WAS DOING.

COMING UP NEXT: CONFIDENTIAL SOURCES REVEAL FRAUD AND ABUSE!

WHY--I DO NOT APPROVE OF THOSE THINGS!

OBVIOUSLY, THE GOVERNMENT HAD NO CHOICE BUT TO PROSECUTE SUCH MALCONTENTS--

UNDER A 96-YEAR-OLD STATUTE NEVER INTENDED FOR THIS PURPOSE-- I HEREBY CHARGE YOU WITH ESPIONAGE!

GULP!

--AND TO SPY UPON THE JOURNALISTS TO WHOM THEY SPOKE.

IT'S A MATTER OF NATIONAL SECURITY! BECAUSE TERROR!

IF YOU DON'T LIKE IT, BLAME CONGRESS-- FOR NOT PASSING A LAW TO STOP US!

THE PRECEDENT WAS SET FOR ALL FUTURE LEADERS OF THE LAND.

WHO THE HELL LEAKED MY PLAN TO NUKE CANADA? I WANT THEIR HEAD!

YES SIR, PRESIDENT GOHMERT!

AND EVENTUALLY THE MALCONTENTS LEARNED IT WAS BETTER TO JUST KEEP THEIR MOUTHS SHUT, WHICH OF COURSE WAS THE POINT ALL ALONG.

COMING UP NEXT: GOVERNMENT SOURCES SAY GOVERNMENT POLICIES ARE JUST AND WISE!

SAME AS ALWAYS!

AND THEY ALL LIVED HAPPILY EVER AFTER, THE END.

The meaning of Bradley Manning

BY MARKE B.
marke@sfbg.com

OPINION And so Pride has come to this: what began as a ragtag, radical potluck of perverts, fairies, and criminals (which is what we were in the early 1970s), celebrating the grassroots uprising that birthed the gay rights movement, is now a sleek, corporate-sponsored, multimillion dollar mega-event that refuses to engage with its own community.

From Stonewall to stonewalling. From protesting the Vietnam War and police oppression to “protecting” the military from any symbolic statement about its conduct or mismanagement during Iraq and Afghanistan. What’s going on?

“I live in a bubble, I guess I was naive when it came to how badly and inappropriately the Pride Board would react,” Joey Cain, the Radical Faerie elder and former Pride

Community Grand Marshal who nominated Bradley Manning for the position, told me. (For the full backstory of Wikileaker Manning’s election to grand marshal and the resulting firestorm, see the Politics blog at SFBG.com) “Of course, I knew he was controversial — I hoped to bring more attention to him in the community at large and celebrate what he did. This is San Francisco, I thought it wouldn’t be a big deal.”

“When I heard he’d been elected, I smiled, shrugged, and went on with my day. I had no idea it would blow up like this,” said Tom Temprano, young president of the progressive Harvey Milk Democratic Club, whose monthly meeting last week became a de facto forum on Pride’s rescission of Manning’s election, after the Pride Board announced via Facebook that it was cancelling its scheduled public

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meeting and that “the discussion of that matter is closed for this year.”

Indeed, Pride’s own utter ineptitude in handling this situation would be hilarious if it didn’t smack so much of outright disdain for the community it represents. It’s as if Pride board president Lisa Williams and CEO Earl Plante, specifically hired to repair Pride’s nagging budgetary and communication problems, have clumsily ripped a page from the “War on Terror,” or the BP oil spill, or Too Big To Fail. Press lockouts, media black-outs, decision by fiat, a complete lack of transparency, internal investigations, contested elections, massive flip-flops, a widely known but officially unnamed staffer fired and bound by contract not to speak about the incident.... add to all that surreptitiously deleted Facebook comments and a wacky story about Plante disappearing for days throughout the whole controversy due to “hitting his head,” and you pretty much have Borat in the Bush War Room.

Calm down honeys, it’s just Pride. Pour yourself a Bud Light and chill.

Manning’s election probably would have been celebrated by most of San Francisco in the Wikileaks heyday of late ‘00s, when the tech scene was still streaked with misfit visionaries and data libertarians, our mayor was given to spouting utopian pronouncements that caused national headscratching, and the anti-war protest energy of the Bush era hadn’t been completely subsumed by domestic economic concerns (or whatever happened to that energy).

And maybe a majority of locals don’t have any objection to Manning, a queer person who did something, being honored at Pride, if they know who Manning is. Yet to the rest of the country — and to some gay military organizations perhaps still traumatized by Don’t Ask Don’t Tell, who reportedly flooded Pride with calls demanding that Pride rescind the Manning election — the advances we’ve made in terms of assimilation and tolerance are like a fragile egg that must be protected at all costs.

Fear, not pride, is still the major motivator for many in the fight for gay rights. It’s as if any whiff of con-

troversy, or as Pride put it in its initial statement rejecting Manning’s election “even the hint of support for someone [like Manning]” will immediately turn the clock back and we’ll all be thrown in jail for cross-dressing. This narrative of fear has certainly pervaded the national media. Even before I had heard of Manning’s election, I was fielding calls from nervous relatives who saw the news on CNN, saying the gay community “didn’t need all this bad press and infighting right now.”

But the fact that the national news was paying attention at all underscored our development in the media from a single gay stereotype that plays nice in order to get rewarded with “rights” into a diverse mass of individuals roiling with differing viewpoints. It also reinforced the radical potential of Pride: Hey, Bradley Manning was back in the news. Can we nominate Guantanamo next?

The rumblings about Pride becoming a corporatized, assimilationist machine have divided the queer community for years, with organizations like Gay Shame formed specifically to protest what they saw as Pride’s estrangement from its original purpose. On the other side, there was the constant clutching of pearls about what Pride’s images of “outrageous” drag queens, breast-baring Dykes on Bikes, and grinding, chaps-clad leathermen (how dare we embrace sex as part of our sexual orientation!) were projecting to the world, and how they were endangering our potential for broader acceptance.

And yet, every year, there they were: the leather daddy twirling his flags behind the PFLAG grandma from Punxsutawney, the thriftstore-diving queer activist booing the oily, shirtless muscle queens on the Stoli float, the half-naked, mohawked baby dyke grinning at the button-down Log Cabin Republican, all in one spot, representing every color of the LGBTMNOPQ rainbow. And here we are in 2013: Twelve states with legal gay marriage, gays serving openly in the military, a president pushing for the overturn of DOMA, and gay rights the cause célèbre du jour.

Haven’t both our outrageous courage to live outspoken lives

and our touching familiarity as neighbors and fellow human beings been equal partners in our recent history?

“This is the first time that I know of that Pride has put its foot down and said to members of its own organization and community: ‘You are not welcome. Your choice is not valid,’” Cain said. “Even when they arrested members of Gay Shame [for rushing Gavin Newsom’s car at Pride 2003], the Pride Board went to the police and said, ‘Hey,

you need to let these people go.’

“That’s what made Pride what it is today, the notion of radical inclusivity. That yes, we’re all different, and of course we don’t agree. We should be free to elect Bradley Manning, just as others should be free to elect someone some of us think should be hanged for treason, or what have you.” (One wonders what the reaction would have been if, say, gay-marriage advocate Dick Cheney had been elected Community Grand Marshal.)

“But we’re all somehow in the same boat,” Cain went on. “And that’s how we can continue to have these debates that drive us forward while celebrating the incredible diversity in the community.”

With the recent actions of the Pride board, however — and especially now that the military ban is lifted, same-sex marriage is within our grasp, and “gay” is becoming just another flavor of Americana — I have to wonder: *are* we still all in the same boat? **SFBG**



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\$ HAVE THE UNEMPLOYED LEFT TOWN?

The unemployment rate continues to drop in San Francisco and all over California, according to new numbers released May 17 by the California Employment Development Department. Mayor

Ed Lee quickly trumpeted them as vindication for his economic development policies.

"San Francisco's steady economic recovery is the result of our continued focus on job creation, education and training residents for the demands of the 21st century workforce," Lee said in a press release.

But we wonder: Is there more to the figures than just the tech boom? San Francisco's unemployment

rate of 5.4 percent is second only to Marin County (4.6 percent) and San Mateo County (5.1 percent). Those three counties also just happen to be the three counties with the highest per-capita incomes in the state, a fact that, some experts say, explains our jobless rate more than the mid-Market payroll tax exemption and other taxpayer giveaways.

"Unemployment rates tend to be lowest in areas with high education attainment," Ruth Kavanagh, EDD's labor market consultant for this area, told us.

Here's the bottom line: It's so expensive to live in San Francisco now that unemployed people are almost certainly leaving town. How much are gentrification, evictions, and the exodus to the East Bay

(Alameda County's rate is 7 percent, still better than the statewide rate of 8.5 percent) and other locales a factor in our low jobless rate?

Kavanagh said the EDD doesn't directly track that and so she couldn't address the question.

Lee says he's not backing off from his full-throttle focus on economic development. "San Francisco's unemployment rate today stands at a five-year low and I will continue to pursue policies that get people back to work, support San Francisco families and invest in our city's future," he said.

Now if only we all had access to reasonably priced housing, health care, food, entertainment, and a transportation system built to handle a growing population. Oh well. Get back to work! **(Steven T. Jones)**

% THE DEATH OF THE BAY CITIZEN

Locally focused journalism in San Francisco took another big hit May 20 with the announcement that The Bay Citizen — which was founded by the late Warren Hellman in 2009 specifically to augment declining reporting on San Francisco and the Bay Area — is being effectively shut down and folded into Center for Investigative Reporting.

When the two merged last year, we and others raised concerns that local journalism in San Francisco would suffer and that the strong donor base that Hellman developed to support Bay Citizen was being used to support CIR, whose board is chaired by former San Francisco Chronicle Editor Phil Bronstein, who engineered the deal.

"It's exciting for us to be able to address what has been a vacuum in San Francisco for a long time," CIR Executive Director Robert Rosenthal, addressing the need to strengthen local coverage, told us last year.

But in an upbeat press release and blog post announcing The Bay Citizen's demise, entitled "One Powerful Newsroom," Rosenthal seems to dismiss the importance of San Francisco City Hall coverage and other locally based reporting.

"We know that as long as we are telling the right stories — the stories that no one else is covering, the stories that reveal deeply hidden information, the stories that actually make a difference in people's lives — it doesn't matter if they are about San Francisco or Sacramento or Washington, D.C.," wrote Rosenthal.

Actually, for anyone who cares about journalism and accountability in San Francisco, where wealthy

interests have essentially partnered with the Mayor's Office on an ambitious agenda that is changing the face and future of the city, it *does* matter where reporters focus their time and energy.

That dearth of San Francisco-based reporting is why Hellman created The Bay Citizen, as he told us while he was conceiving the concept and shortly after it was created. "It will focus on local news events, including politics and the arts, the kind of thing that is just dying at the Chronicle," Hellman said.

And now, just as we feared, the once-successful local newsroom that was created to shine a critical light on what's happening in San Francisco and around the Bay Area is gone.

Rosenthal said the combined group will "continue doing what we hope will be stories that make a difference in San Francisco and the Bay Area." But as a longtime newspaper editor who also values local reporters working beats to hold powerful people and entities accountable and to inform local citizens about issues that affect them, Rosenthal said that he understands the Guardian's concerns.

"I love beat reporting, and yes, beat reporting will suffer," Rosenthal said, decrying the newsroom cutbacks in communities across the country. "At the same time, we're the only news organization, if you can call us that, in the country that has been adding staff in the last five years."

As for Hellman's vision of The Bay Citizen as a local news outlet, Rosenthal said, "It evolved." **(Steven T. Jones)**

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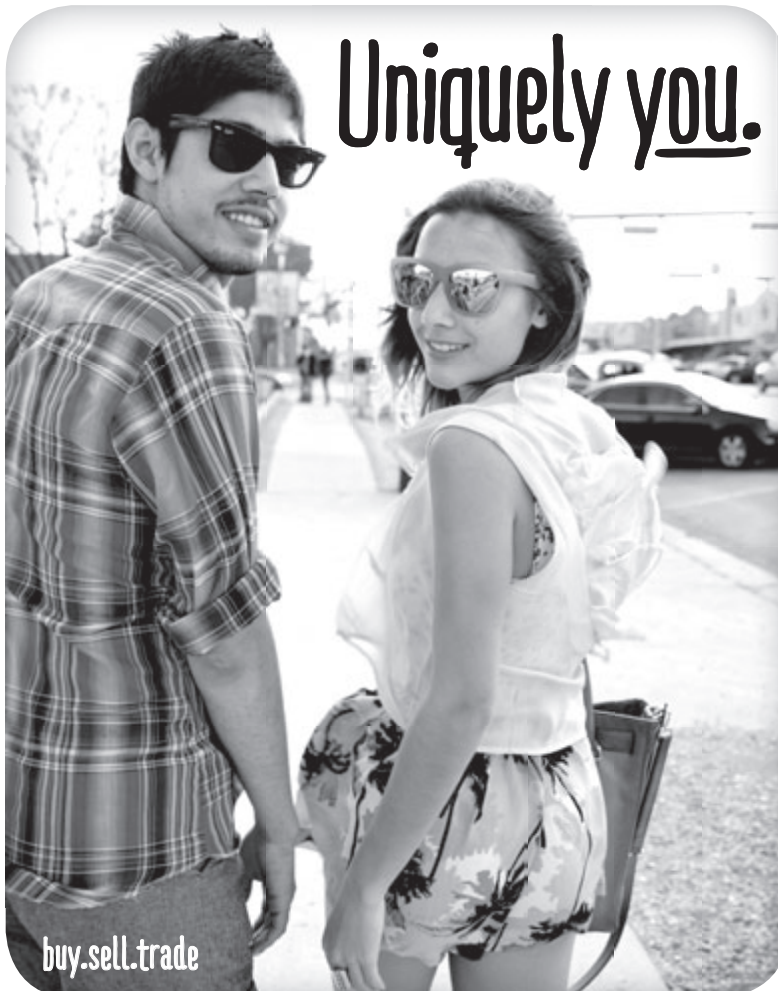
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Urbicide

Editor's note: Take a look at the map on the front page and you get the point: Thousands of San Franciscans are getting thrown out of town.

Every point on the map is a building where the landlord has used the state's Ellis Act to evict all the tenants. (The points typically involve multi-unit buildings, so the number of tenants displaced is even worse than it looks.) Some tenants have been here for decades, living in rent-controlled apartments, contributing to the community. And when the eviction notice arrives, they have nowhere else to go.

It feels as if all of crazy, radical, artistic, and unconventional San Francisco is under attack, as if a city that once welcomed waves of weirdos and malcontents — who, in turn, gave the city its attractive reputation and flavor — is changing forever. It's as if there's no longer any room for the working class — the people who, for example, keep the city's number one industry (that's hospitality and tourism, not tech) functioning.

It's terrifying. Neighborhood after neighborhood is losing affordable rental housing as landlords cash in on soaring prices. And there's a huge human cost.

In the end, if trends continue, this will soon be a very different city. We all know that change is part of life (and certainly part of hyper-capitalism) but the notion that there's a value to a city culture that needs low rent housing and cheap commercial space has been all-but abandoned by the administration of Ed Lee, which wants high-paying jobs at all costs.

And it's hard to imagine how the best of San Francisco — the city whose culture and sense of madness attracted all these creative folks in the first place — will ever survive. Call it Urbicide — because as Rebecca Bowe reports here, it goes way beyond residential evictions. (**Tim Redmond**)



BY REBECCA BOWE
rebecca@sfbg.com

NEWS On a recent Tuesday night, some of the city's most influential developers, architects, and land-use lawyers gathered in a conference room at the ritzy W Hotel for a panel discussion titled, "San Francisco's Housing Crisis: Can the Tech Boom Help Us?"

It was a provocative question by any measure, but equally intriguing was the lack of even a hint of objection to the dead-serious framing of increasing unaffordability as a "crisis."

Even among well-heeled property brokers at the event, which was hosted by San Francisco Magazine and the San Francisco Action Housing Coalition, there appears to be universal acceptance that the city stands at a crossroads.

"The question asks itself: Who gets to live in San Francisco?" Tim Colen, HAC's executive director, stated by way of introduction.

To break it down into extremely simplified terms: High-salaried professionals easily make the cut, while tenants of modest means who lack stable rent control are more hard-pressed to find housing they can afford. Opinions on how to approach this problem differ sharply.

Colen and other panelists posited that the solution is to build as the city has never built before, aiming for the construction of 100,000 units in the next two decades. But panelist Peter Cohen of the San Francisco Council of Community Housing Organizations countered that today's development projects aren't

Vanishing city

Up against intense market pressure, longtime residents and community projects fade from SF

being constructed for people who actually live in the city, 61 percent of whom make less than 120 percent of the Area Median Income.

The city's real-estate market is invariably described by those who closely track it as "hot," or "bubbly," bringing to mind a cappuccino, perhaps, that induces a jittery feeling. Speculation abounds.

The ripple effect extends beyond residential units. All across the seven-by-seven peninsula that once represented a haven for misfits and iconoclasts, stories abound of arts organizations, nonprofits, and community gathering spaces getting priced out, pressured to move, or otherwise swept away due to economic circumstances beyond their control.

From 2009 to 2013, UC Berkeley economist Enrico Moretti noted, explosive job growth coincided with San Francisco bearing the third-largest spike in rental prices on average, nationwide. In 2011, San Francisco rents were 34 percent higher than they had been 2003; by 2012, they had jumped to 53 percent higher, according to a market analysis prepared by The Concord Group. According to San Francisco Rent Board data, 1,757 eviction notices were filed from March of 2012 to February of 2013, reflecting a 12-year high.

"The problem has serious

social consequences," Moretti said, sounding for an instant like a tenant advocate. "There is a serious amount of displacement."

Every upheaval is messy, every tenant-landlord rift is complicated, and circumstances vary case by case. But taking a broad view, the overwhelming consequence of San Francisco's gale-force property market pressure is a cultural shift; the fabric of a longstanding community is unraveling. Below are a few stories of the people and projects that are finding they won't be able to stay in the San Francisco spaces they occupy for much longer.

THE CORNER OF HAIGHT AND RESENTMENT

Jon Zuckman, better known as Jon Sugar, showed up for a May 15 court appearance on his pending eviction proceeding with an entourage in tow. He was flanked by LGBT housing activist Tommi Mecca, perennial political candidate and sex worker Starchild, and radical activist Jerry the Faerie, among others, all longtime characters of the city's lefty, radical LGBT scene.

Judge James Robertson, citing a letter he'd received from Zuckman's doctor, agreed to grant a 60-day continuance, "for the purpose of allowing the defendant to try and locate alternative housing."

A former KPFA radio personal-

ity, comic, writer, and DJ, Zuckman moved to San Francisco in his early 20s and lived in the Haight for 40 years. He's now 63. He played in a band, ran an underground sex venue called the Mini Adult Theater, helped organize against a Republican-led 1978 proposal to ban gay teachers from California schools, supported AIDS benefits and battered-women support groups, and founded GAWK, the Gay Artists and Writers Collective. He's getting evicted from the Stanyan Street apartment building he's lived in for 25 years, and has no idea where he'll go after that.

Officially, he's being evicted for violating the terms of a legal stipulation hashed out with landlord Al DeLorenzi pertaining to a bedbug infestation treatment. Zuckman claims he notified his landlord about the pest problem two years ago and no action was taken until he phoned the Department of Public Health.

DeLorenzi told the Bay Guardian that Zuckman is to blame for the bugs and that he's just trying to keep the infestation in check. "There is no comment, he can say what he wants to say about this and that," DeLorenzi said when reached by phone.

Complaints filed with the city's Department of Public Health reveal a host of issues associated with the property over the years, from mice to broken light fixtures to a malfunctioning door buzzer.

Zuckman lives with a roommate in a rent-controlled unit, paying considerably less than tenants who pay market rate to live in the building. "I live," he tells people, "on the corner of Haight and resentment."

Zuckman is disabled, and says

he's undergone seven surgeries on his foot, plus a knee replacement. Asked if he's on a fixed income, he responds, "It's broken. I am on disability. It's \$869 a month. My rent is \$600. My phone and Internet is like \$55 to \$60. And the rest is like, party, party, party."

Tony Robles, of the elder advocacy organization Senior Disability Action, submitted a letter to the court in support of Zuckman. Robles said his office has experienced a spike in demand for services lately. "We've been having a large increase in calls, and people walking in and wanting to know if there's available housing," he says, adding that most clients are seniors grappling with eviction. "A lot of these folks, they're scared."

For his part, Jon Sugar is trying to maintain his sense of humor. "If I curl into a ball and let out with great heaving sobs, it's not going to help," he says. He doesn't know of any good answers for stemming the tide of evictions currently sweeping San Francisco. "There's got to be other ways than throwing crippled old DJs out into the street," he says. Then he lets out a laugh. "I crack me up."

URBAN FARMS AND CIRCUS ARTS: MAKE WAY FOR DEVELOPMENT

On a recent Saturday, the collective that started Esperanza Gardens hosted an event at its tiny fenced-in San Francisco garden plot, billed as a "be-in." Ukulele music floated in the air as several people painted sweeping brushstrokes onto a mural. Volunteers dished up organic pizza with donated ingredients, cooked in a handcrafted cob oven. A dreadlocked gardener named Ryan Rising was preparing to host a permaculture workshop. The sun was hot, and flowers bloomed in vibrant hues.



Esperanza Gardens was started four years earlier, and the sun-tanned gardeners gathered under the shade of a 20-foot high cypress that had been a wee sapling when they first started out. But the afternoon gathering was bittersweet; this was a farewell ceremony.

They'd always known the project would be temporary. "We definitely understood what we were getting into," explained Jonathan Youtt, an urban farmer clad in purple overalls and a straw hat, who's recently been devoting more time to an urban farming project in Oakland.

The landlord, Lloyd Klein, had granted rent-free use of the space to the underfunded farmers with the stipulation that they'd have to clear out when the time came. He's since secured entitlements for an ultra-green, four-unit building for that lot and told the Guardian he hopes to break ground by July, if he can secure building permits in

time. "We're trying to accomplish a net-zero energy usage building," Klein told the Guardian in a telephone interview. "It will create its own energy from solar."

None of the gardeners seemed to harbor bitter feelings toward Klein, who sanctioned their all-volunteer effort, but all those interviewed expressed concern that the loss of Esperanza coincides with the loss of two other urban farming plots in San Francisco. This was a space where they'd raised bees, harvested produce together, and led workshops with groups of at-risk youth from the surrounding area.

"The loss of space to teach farming is what the issue is," Youtt says. "Without that, we're going to have a void. It's tragic in light of what's happening simultaneously."

The Hayes Valley Farm, at Fell and Octavia streets, is also on its way to being cleared to make way for housing, an outcome that was anticipated from the start of the

project. Another urban agriculture project on Gough and Eddy, called the Free Farm, also has to vacate by the end of the year, when a development project goes up on that lot.

For years, the produce grown at Esperanza and Free Farm has supplied the nutritious bounty that is freely distributed every Sunday at a Mission intersection via the Free Farm Stand. An urban farmer, who goes simply by Tree, spearheaded the all-volunteer project in 2008. "We wanted to make sure that low-income people have access to fresh, locally grown produce," Tree explained when reached by phone. "Everywhere I look in the Mission, there's new restaurants. But wherever there's affluence, there's always people thrown in the cracks."

The loss of a sliver of urban farms is just one change that could dramatically transform that Mission District parcel, located on Bryant between 18th and 19th streets. The Esperanza garden plot is sand-

wich up against an arts venue called Inner Mission, which has been hosting events like circus and burlesque shows and aerial arts performances in its recently renovated space since January. Inner Mission is located in the same building that previously housed CELLspace ("CELL" stood for Collective Exploratory Learning Lab), a famed underground San Francisco arts collective launched in the 1990s.

An online "obituary" penned for CELLspace by caretaker Devin Holt offered a glimpse into what it was like in the early days: "It was 1996 in San Francisco. A time when you could still find a room in the Mission for \$300, and the dotcom boom hadn't turned empty warehouses into prime real estate. When the screen printing business moved out, the dreamers moved in. ... The early years at Cell were marked by chaos and construction. Dave X was known to test his flamethrowers behind the building on Florida St., Jojo La Plume created an open craft loft in the homemade mezzanine, and the Sisterz of the Underground offered free breakdancing lessons for aspiring b-girls on the main space floor."

On March 14, the Nick Podell Company, a development firm, submitted a project review application to the San Francisco Planning Department, city records show. The developer has initiated talks about a proposal to raze the warehouse where Inner Mission operates and erect a six-story, 166-unit apartment complex in its place, with parking for 141 vehicles. The company is under contract to purchase the property, according to company representative Linsey Perlov, but it has not yet changed hands. Klein declined to discuss the sale or development proposal at this stage, saying, "I'm not at

CONTINUES ON PAGE 14 >>

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liberty to speak about it."

A statement distributed at the "be-in" noted that a group called Mission of the Commons envisions a crowd-funding project that would raise enough funds to purchase the warehouse, though details are sketchy on how exactly this would be accomplished. "Selling off this block to a developer will deeply disable our community, displace many," the notice reads, "and perpetuate these very issues [of gentrification] we seek to mitigate and stop."

MISSION BUILDING IS NO PLACE FOR RADICAL ACTIVISTS

The thwack of a stick against a Google-bus piñata at the 16th Street BART station attracted considerable attention on Twitter a few weeks ago during a May 5 event billed as a Mission Anti-Gentrification Block Party. It was organized in part because a 5,200-square foot collective space run by a group of activists is facing eviction from 3265 17th Street. Sometimes called the 17 Reasons building, the property houses Thrift Town, Discount

Fabrics and several other businesses at Mission and 17th streets.

The activists signed a four-year commercial lease on the space in August of 2011. Since then, they've been using it as a Food Not Bombs cookhouse, where volunteers prepare giant vats of food for the homeless using donated ingredients, and serve it up weekly at the 16th and Mission BART station. The Food Not Bombs collective and two other collective groups, known as In the Works and Rincon, have used the space to host political events, fix bicycles, and provide a place where penniless activists can get projects off the ground.

"The whole point was to make an accessible space," explained Chema Hernandez Gil, who is involved with the In the Works collective. "We don't have that in the Mission anymore."

Now, their idealistic endeavor is quickly spiraling toward a messy legal clash. This past April, Rick Holman, a managing partner at Asher Insights Inc. whose background is in investment banking and corporate finance, purchased the property. On April 10, leaseholders received a three-day notice

to quit, the first step in an eviction, charging they'd subletted the space in violation of their lease terms.

In the Works collective members told the Guardian that the building's locks were changed and they still haven't been issued new keys, although they are able to gain access using a keypad.

THE DEVELOPER HAS INITIATED TALKS ABOUT A PROPOSAL TO RAZE THE WAREHOUSE WHERE INNER MISSION OPERATES.

They've hired an attorney and are exploring their legal options. They view their plight as part of a wider trend of Mission gentrification.

"Every legitimate tenant who was asked has been issued keys," Holman said when reached by

phone. He declined to answer questions about the eviction, saying, "I'm respectful of these people and their privacy."

TIME'S ALMOST UP FOR BOOKSTORE OF 41 YEARS

On May 8, Modern Times Bookstore Collective sent out an email blast inviting supporters to a town hall meeting to address the loaded question of what their future holds.

"For 41 years, Modern Times has had its doors open to activists, educators, rabble-rousers, queers, and scholars of all stripes," the collective members of the bookstore wrote. "We've maintained our position as a progressive resource, stocking thousands of titles and collections that you'd be hard-pressed to find at most bookstores: queer theory, sex/uality, disability justice, well-curated and left-leaning section of libros en espanol, critical race studies, anarchy, radical retellings of US history, political economy, socialism, Raza studies, African American and Asian American history and analysis, criticisms of the Prison Industrial Complex, and global activism (just

to name a few)."

There are myriad reasons why the bookstore is facing challenges, one being the declining market for print books. But there's also been an erosion of the store's membership and customer base; so many of the former shoppers have been priced out.

Collective member Lex Non Scritta described the collective's community as "politically radical, rabble-rousing activists, artists, and a variety of just total weirdos." But a lot of them "just can't afford to be in San Francisco anymore," she went on, singing a familiar tune. "There's just been a huge shift over to the East Bay."

On May 16, the bookstore held a town hall meeting with supporters to hash out possible future scenarios. "We don't want to close. We're all very attached to it," she says. But at the same time, "we want a more sustainable model, and it's hard to figure out what it looks like for books."

The future of Modern Times remains unclear, and Non Scritta chalked it up to this: "Capitalism and community don't really mix well." **SFBG**

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NICE AND EASY: TORERO EN LLAMAS (LEFT) AND TRUSTY OLD FASHIONED COCKTAILS AT SOUTHSIDE SPIRIT HOUSE

GUARDIAN PHOTOS BY CRYSTAL SYKES

Friendly spirits

BY CRYSTAL SYKES

culture@sfbg.com

COCKTAILS In San Francisco, there's a bar for practically every situation. Feeling high-class yet mysterious? Bourbon and Branch is right up your alley. Colorful and trendy? Go to Trick Dog. If you need to drown your sorrows in the dark, there are plenty of dive bars ready to pour you a heavy-handed drink.

But if you're just looking for a well-made cocktail in friendly spot after work, let me introduce you to Southside Spirit House, the newest bar to hit SoMa.

Greeted by a chalkboard sign declaring "Whiskey. It's what's for dinner," I walked into the then-week-old spot with no expectations. Despite working in the neighborhood, I don't really frequent many SoMa bars for some reason. And I'd never been to nightclub Eve Lounge, which closed down earlier this year when the owners decided to transform the space as a casual, happy hour bar with an emphasis on solid cocktails.

I was instantly at ease with the space. The wooden floors, tables and walls would send chills down any rustic atmosphere-lover's spine, and the three or four TVs lining the walls ensure sports fans won't miss key plays. Most important, one look at the robustly stocked bar told me I could feel confident knowing the bartenders could make any drink I desired. I

mixed into the crowd of 20- and 30-somethings — all pretty much dressed like they walked right in after work, like myself — and made my way to the bar for a cocktail.

I ordered a Torero en Llamas (\$11), a Corralejo Blanco tequila drink with a float of absinthe. The bartender described it as a deconstructed margarita. As I took photos of the bartender at work preparing it (and waved off others at the bar asking if I worked for 7x7), the bartender quickly said "No, wait. Wait for this."

He then lit a match and set my drink on fire.

Now I know this is a common trick used in dive bars practically everywhere. But we're not talking about a shot of 151 here. This drink was in a coup glass for Christ's sake. As I sat there, with the lime in my glass set aflame, I almost didn't want to blow it out in order to take a sip. When I finally tried the drink, the bartender was right. It tasted like a margarita without the overt salty, beachy flavor.

Then my friend Tim showed up. Being new to the old-fashioned artisan cocktail scene (his usual drink is Liquid Cocaine), I advised him to try an ever-trusty Old Fashioned (\$11), here made beautifully. We grabbed our cocktails from the bar and easily found two stools in a sweet little corner below some Transformer-eque art work.

While Time was telling me stories about bong hits, his new

jeans, and Japanese card games, I kept eyeing the small dishes circling the bar — tiny sets of sliders that made me regret having a big lunch. Tim nursed his Old Fashioned, clearly not used to such a strong classic, while I tried not to gulp down the remainder of my own drink.

Next up: I ordered the Maiden Lane while, to my disappointment, Tim declined a second round for himself. (I haven't given up on converting him to the artisan trend.) While we continued chatting about work and love, the attentive staff routinely checked back with us until my drink arrived.

Served in a mason jar, The Maiden Lane — Bulleit bourbon, strawberries, housemade ginger syrup, agave, lemon juice — is perfect for a sunny day, but probably not for drinkers like myself who aren't huge fans of ginger beer. I quickly drank that cocktail, seeing that even though I was with company, I was drinking alone.

After paying our tab and taking a closer look at the beautiful art on the walls, we were bid farewell at the door by a quote from W.C. Fields:

"Always carry a flagon of whiskey in case of snakebite. And furthermore, always carry a small snake."

Cheers to that. **SFBG**

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GOD LOVES UGANDA

One of the most memorable docs to play this year's San Francisco International Film Festival, Roger Ross Williams' *God Loves Uganda* offers a remarkably all-access look



at evangelical Christians who travel from America to Uganda. In Africa, these bright-eyed youths build medical clinics, teach school, and preach their ultra-conservative religion — directly influencing a rise in hate crimes and draconian anti-gay laws. To mark both Harvey Milk Day and the International Day Against Homophobia, American Jewish World Service and the Horizons Foundation host a screening of this important film. Since it's bound to stir emotions (outrage is a big one), there'll be a post-show discussion with human rights advocates and religious leaders. (Cheryl Eddy)

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gc.ajws.org/rsvpmaker/film-screening-god-loves-uganda

WEDNESDAY 5/22

SHOUT OUT LOUDS

My favorite songs by this Swedish pop group have clear antecedents in '80s New Wave. With *Our Ill Wills* (2007) opener "Tonight I Have To Leave It" singer Adam Olenius was a ringer for Robert Smith at his most ebullient (read: "Just Like Heaven") and "Impossible" hit on the Human League and Simple Minds. It could be derivative, but with the Joy Division via Interpol meets the B-52s sound of "Glasgow" on its latest album *Optica*, the system the group has is working, particularly the sparkling production. Opening band Haerts seems a perfect match, as its slick debut single "Wings"

SHOUT OUT LOUDS SEE WEDNESDAY/22



sees the SOLs referent for referent, and adds in some Spandau Ballet and Stevie Nicks vocals to great effect. (Ryan Prendiville)

With Haerts

8pm, \$19

Great American Music Hall

859 O'Farrell, SF

(415) 885-0750

www.slimspresents.com

THURSDAY 5/23

"A GATHERING OF ANGELS: OPENING EVENT FOR BEAT MEMORIES"

Let's get it out of the way: A picture tells a thousand words. Though this doesn't exactly apply to Allen Ginsberg, whose poetry portrayed imagery as vividly as any picture could, the many photos he took capture a different dimension. While his words express a Beat mythology that continues to resonate, his pictures freeze isolated moments that bring the figures surrounding Ginsberg alive in a profound and intimate way. We see Kerouac smoking coolly against a brick wall in 1953, then again in 1964, frowning and slumped in a chair; there's Burroughs up close in a dark room, and Corso in an attic. The photos, beautiful works of art in themselves, show us the

living people comprising the cultural history and because of that, they're fascinating. This opening event includes a pop-up poetry salon, drop-in zine making with



Rad Dad creators, and a "typewriter petting zoo." (Laura Kerry)

Through September 8

6:30pm, \$5

Contemporary Jewish Museum

736 Mission, SF

(415) 655-7800

www.thecjm.org

THURSDAY 5/23

PHILIP GLASS AT 75

Philip Glass is no ordinary composer. Having collaborated with everyone from Ravi Shankar to David Bowie, while writing stacks of symphonies, operas, and film scores in the process, Glass has shifted the direction of classical

music as wildly, and influentially, as any living figure. In celebration of his 75th birthday, SF will be treated to screenings of two Glass-scored films, accompanied live by the Philip Glass Ensemble: Godfrey Reggio's famously plotless multimedia extravaganza, *Koyaanisqatsi* (1982), and Jean Cocteau's early film adaptation of *The Beauty and the Beast*, *La Belle et la Bête* (1946). Punctuating the weekend-long festival is a Q&A session with Glass himself, moderated by SF's own Brad Rosenstein. (Taylor Kaplan)

Philip Glass Ensemble: *La Belle et la Bête*

Thu/23-Sat/25, 8pm, \$40-\$65 (Sat/25 includes Q&A)

Lam Research Theater at YBCA

700 Howard, SF

(415) 495-6360

www.ybca.org

Koyaanisqatsi

Sun/26, 7pm, \$40-65

Davies Symphony Hall

201 Van Ness, SF

(415) 864-6000

www.sfperformances.org

THURSDAY 5/23

DETROIT COBRAS

Some bands you'll just never be able to judge by their album cover(s). Some bands just don't have time for all that studio nonsense. They wanna rock — and

they wanna rock with you. Up close and personal. In your face. Get it? That pretty much describes the rough-and-ready Detroit Cobras method, after releasing a scant handful of albums, they've continued to tour extensively, bringing the husky, tough-girl vocals of Rachel Nagy and the gritty, jangling guitar riffs of Mary Ramirez to the people. Their reinterpretations of vintage, B-side rock, soul, and Motown give songs that could have been contenders a brash new life, while their relentless stage show gives their adoring fans a good, old-fashioned, foot-stomping workout. (Nicole Gluckstern)



With Pangea, the Chaw

9pm, \$16

Slims

333 11th St., SF

(415) 255-0333

www.slimspresents.com

THURSDAY 5/23

"PROJECT OPEN WALLS"

What's a gallery when none of its art is for sale? Project One, the Potrero gallery and art bar is exploring the concept in 2013, for which it is asking its artists not to contribute paintings or sculpture to their exhibitions, but rather to paint the walls of the gallery itself. "Project Open Walls" enjoyed its first opening in February with numerous artists (street and not) contributing murals of busy vase tableaux, color-forward swirls of 3D tags, and luminous flower designs. Now, those walls will be gradually painted over. This month, the grizzly bear-focused muralist Chad Hasegawa gets up, in addition to one of last year's Goldies award winners, dreamy minimalist painter Brett Armory. (Caitlin Donohue)

Opening reception: 7pm, free

Project One Gallery

251 Rhode Island, SF

www.p1sf.com

FRIDAY 5/24

PERFORMANCE RESEARCH EXPERIMENT #2: PARADOX OF THE HEART

Scientists frequently ask for volunteers on which to test the hypothesis their research suggests. Artists rarely get that kind of concrete response to what they are working on. In come Jess Curtis and Jörg Müller — and a bevy of artist and scientist collaborators — who will help them get scientifically measurable information that we the audience provide through our responses to what happens around us. The data will be translated into what Curtis calls an “interactive mash-up of dance/performance and physical science,” also called *Performance Research Experiment #2: Paradox of the Heart*. In case you care, the 2003 *Experiment #1*, also by the team of Curtis and Müller, drew on the duo’s background in circus arts and involved a lot of brooms and balls. (Rita Felciano)

8pm, \$20
CounterPULSE
1310 Mission, SF
www.eventbrite.com

FRIDAY 5/24

BLACK MOTH SUPER RAINBOW

Black Moth Super Rainbow is nothing if not mysterious. The five enigmatic band members perform under whimsical stage names — Tobacco, the Seven Fields of Aphelion, Power Pill Fist, Iffernaut, and Father Hummingbird — that speak volumes about the fantastical and wonderfully absurd psychedelic pop they produce. The band, formed in Pittsburgh in 2002 originally gained atten-

PERFORMANCE RESEARCH EXPERIMENT #2 SEE FRIDAY/24



tion from a run of buzz-build-ing shows as SXSW. The band’s liberal use of analog electronics like a vocoder, Rhodes piano, and Novatron gives its music a sunny, retro sound. Underneath the barrage of strange instruments and layers of synth, Black Moth Super Rainbow sneaks in solid pop hooks and tight songwriting. Through its decade of existence, the band has continuously improved with each new release, and the sixth and most recent full-length *Cobra Juicy* certainly continues this evolution. (Haley Zaremba)

With the Hood Internet, Oscillator Bug
9pm, \$19.50
Fillmore
1805 Geary, SF
www.thefillmore.com

FRIDAY 5/24

TSOL

First gaining notoriety for songs such as “Code Blue,” an ode to the joys of necrophilia, along with the infamous riots that would break out at its early shows, T.S.O.L — or True Sounds of Liberty — was among the earliest and best of the Southern California punk bands to emerge in the late 1970s. While singer Jack Grisham has found other outlets for stirring up the social pot over time, including a 2003 gubernatorial run and as an author (his newest book, *Untamed* comes out next month) he and guitarist Ron Emory are still keeping the group going strong more than 30 years after their inception in Long Beach, Calif. (Sean McCourt)
With VKTMS, Rush and Attack
9pm, \$13
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

SATURDAY 5/25

“SEX WORKER SINEMA”

The cinema, er, sinema portion of the San Francisco Sex Worker Film and Arts Festival — focusing on “the lives, the art, and the struggle for workers’ and human rights

of people employed in sex work industries” — is highlighted by several intriguing-sounding documentaries. Alexander Perlman’s *Lot Lizard* explores the lives of prostitutes who conduct business



out of truck stops; James Johnson’s *American Courtesans* widens the scope, following 11 different sex workers in various situations; and a legendary NYC trans activist and Stonewall icon gets her due in *Pay It No Mind: The Life and Times of Marsha P. Johnson*. Also on tap: a full slate of shorts, both doc and narrative. The \$35 pass scores entry into all films in the fest. (Eddy)
2pm-midnight, \$35
Roxie Theater
3117 16th St, SF
www.sexworkerfest.com

SATURDAY 5/25

MIKAL CRONIN

Mikal Cronin has been bouncing around the San Francisco music scene for a couple of years as an unsung hometown hero, collaborating with Thee Oh Sees, recording with Ty Segall and performing in the Ty Segall Band, while quietly



releasing his own solo records and singles. Finally, Cronin is no longer sidekicking. This year’s full-length *MCII* has received rave reviews from major music publications (SPIN and Pitchfork have labeled it among the best new music of the year) and Cronin is enjoying a headlining slot on a national tour. Tonight’s gig at the Rickshaw Stop is a much-

deserved album release-party, and I wouldn’t be too surprised if Cronin pulls up some old friends to help him celebrate. (Zaremba)

With Audacity, Michael Stasis
9pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

TUESDAY 5/28

RADIATION CITY

A quiet, practical friend of mine who never speaks in hyperbole just declared that Radiation City is his favorite band. It is a strong statement, but not surprising considering the band’s near-magical wooing ability. Comprised of two couples, even the band can’t resist its own magnetism. Maybe it’s a result of chemistry that extends offstage, but Radiation City has arrived at an enchanting formula the combines dreamy pop, some



’60s girl band flare, a shadow of psych-rock, and the occasional hint of bossa nova. After the May 21 release of its third album, *Animals in the Median*, Radiation will play new music to an enchanted crowd at Rickshaw Stop. My picky friend will be among those dancing, shouting, and bewitched. (Kerry)
With Cuckoo Chaos
8pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BLACK
MOTH
SUPER
RAINBOW
SEE
FRIDAY/24



BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC Can you even recall your first run-in with the mythic, boundary-less creature that is Björk? Perhaps it was bounding through the neon blue forest with tiny crystals underneath her eyes as a giant paper-mache bear chased her through Michel Gondry's video for "Human Behaviour," off 1993 solo album *Debut*. Or maybe it was poised for the tabloids in an elegant swan dress, holding a large egg purse and preening for the worst dressed lists at the '01 Academy Awards after her devastating performance in *Dancer in the Dark* (2000). Those long obsessed will likely point to first hearing '88's "Birthday" by the Sugarcubes, her early Icelandic act (post teenage punk bands), on international radio.

Whenever — and however — it went down, it left a lasting impression, the stunning shock of that other-worldly voice tends to permeate memories. Solo, Björk has long coupled that voice with innovation, always grasping at new objects and sounds, or as she described it to me in conversation, she's "like a kid in a toy shop."

Her latest triumph was *Biophilia*, the '11 album that paired science, nature, iPads, Tesla coils, and tinkling church bells. Since its release, she's hopped the planet with her sonic education in tow, spreading pixie dust and learning tools at schools and museums along the way. Next up, she'll play a trio of shows at the Craneway Pavilion in Richmond (Wed/22, Sat/25, and Tue/28). Also during that time, her Biophilia Education Program comes to the Exploratorium, which means interactive workshops exploring connections between music and technology, Wed/22 through Tue/28.

In her unassuming but confident way — with the most endearing accent I've ever heard — the avant-pop megastar opened up to the SF Bay Guardian about her song writing process (yes, there's a new project in the works), early punk career, natural musicology, and how to keep it all DIY:

SF Bay Guardian How did you initially come up with idea to include apps for every song on *Biophilia*?

Björk It started in 2008. I wanted to use touch screens...though the iPads weren't out 'till 2010 or something. But I'd been using touch screens on my *Volta* tour, but more just to perform on stage. When I started doing *Biophilia*, I was very determined that I wanted to write with [touch screens], not just perform. That's when I started to map out, to visualize. I had to

Björkphilia

The avant-pop star talks new projects, music education, punk teendom, and tour snacks



decide, what did I want to hear on the touch screen when I'm writing this song. That sent me back to my own music education as a child, when I felt the way they explained scales and rhythms and those basic musicology themes, was way too academic. It was like reading a book to learn to dance.

Music is something that doesn't work that well in the written word, you know? Especially not explaining to kids. So I started making my own map...this is how I would like to have scales and this is how I would like to have chords and this is how I would like to have arpeggios and this is how I would like to have counterpoint, and so on. This project became naturally educational. I was kind of like, repairing my own education. I was trying to cover what I thought was lacking when I was in music school. In that way, I was able to share it.

We [created] a different program for each song. For example, one song would feature arpeggios, and then I would pick an actual element that would be the simplest way for a kid to understand what an arpeggio is, to visualize it. So we took a pendulum to explain counterpoint, a little bit like how church bells swing back and forth, and that's like a bass line that swings.

I wrote 10 songs and we did different programs for each song, and it came together using natural elements. For example, one song is called is called "Crystalline" and there are crystals kind of growing as the song changes.

In 2010, when we were programming this and were kind of almost done, the iPad arrived, so we were

like, 'wow!' It'd be silly just to record these songs and put them on a CD because we'd already written all these programs, we might as well share the programs, and put them with some more poetic, natural things — the moons, the tides, things like this. It was a very gradual thing.

SFBG And now it's been brought in to educate children at schools throughout Iceland, but also there are related events where you're touring, as well?

Björk It differs from city to city. So far it's been in Manchester, Iceland, New York, Buenos Aires, and Paris, and now it's going to be in California. Some places, like for example, New York Library and the Children's Museum of Manhattan, took on the curriculum for a few months, and the middle school of Reykjavik, the 10 to 12-year-olds, they have it now in their curriculum for the next three years. It's looking like it's going to go to more countries. It sort of keeps growing.

SFBG It seems like you've long been ahead of the curve, as far as creating music with new technology, is that something you grew up with as well?

Björk I'm actually really bad with technology. I think that's why I'm so excited about, for example, the touch screen, because it's like I waited until technology caught up with me, for it to be simple enough. You have your imagination, and whatever helps you express yourself, I'm all for it, if it's the violin or piano or singing. Or what has been really helpful for me, since I started doing my own solo albums, the computer has made me a lot more

self-sufficient. I guess that comes from being in bands for 10 years, where things are more democratic. It was always drums and bass and keyboards and guitars in every single song [laughs], which is great. But then when I started doing my own album, I was like a kid in a toy shop, I wanted to have every single noise. And this is great, using the computers to do this yourself. It's quite empowering, especially for a girl. You don't have to go through this whole hierarchy of whatever, you can just be self-sufficient.

SFBG Some of your early groups were punk bands [Tappi Tíkarrass, and KUKL, which toured with Crass], I was wondering how you discovered punk as a teen, and ended up working with Crass?

Björk I was hanging out with kids that were older than me, like the other guy who used to sing in the Sugarcubes and another guy who was friends with Crass. They played our country, and then we would go and visit them at their farm [Dial House in Essex], and for me what was most important was that one of the bands that was on Crass' label, a band called Flux of Pink Indians, had a bass player called Derek Birkett and he helped the Sugarcubes release their first album, just from his bedroom. And he's my manager still today. So I've worked with him for like, 30 years now.

It's pretty much DIY, especially now when the labels are not really functional like they used to be. It's pretty much just three of us that do most of my stuff.

SFBG Do you have any other long-term goals with *Biophilia*, or are you

working on your next project?

Björk I think I will be doing that on the side, but when it comes to writing my own stuff, I always like the first couple of years to be kind of mysterious. It's important to play around in the dark, blind-folded, not really knowing what you're doing. *Biophilia* was very much like that the first two years, it was very intuitive and impulsive and having no idea what would come out of it. And I'm at that stage with my next album. I really enjoy that. As much as it's rewarding when [an album] first sees the daylight, I think I even enjoy more the first half of the process, when it's all still a mystery.

SFBG Were you living in New York during the early playing stage of *Biophilia*? It seems to have a real connection to natural elements, and science, so I assumed you were in Iceland?

Björk I've been living half the year in New York and half in Iceland. I think *Biophilia* addresses my life in Iceland and the financial crises in a direct way because it's sort of very DIY. And one of my first dreams was that *Biophilia* would be a music house and each room would be a song — eventually these rooms became the apps. But it might be that we would be able to go back and make a musical house in Iceland that would serve also as a children's' museum and we would use one of the buildings that got kind of half-built in the financial crises and create jobs that way.

But also *Biophilia* is also about urban areas, because you could stay connected with the moon through your iPad, or to nature and natural structures with your phone.

SFBG My time is almost up but may I ask a few of your favorite things? Like your favorite songs currently, or music that's helping inspire you creatively now?

Björk At the moment I've been listening to the new James Blake album a lot. These things change all the time!

SFBG Favorite mythological story or creature?

Björk I like Icelandic mythology, there's a lot of amazing tales there.

SFBG And a favorite tour snack?

Björk Um, I like berries.

SFBG Any kind in particular?

Björk Mmmm, no, I like all of them.

BJÖRK

Wed/22, Sat/25, Tue/28, 8:30pm, \$75
Craneway Pavilion
1414 Harbour Way, Richmond
www.craneway.com

BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC “Tastemaker” is a word that gets thrown around enough to be meaningless. Anyone can share a track on Facebook or attempt social apotheosis via Twitter, most likely to find that Pitchfork reposts get drowned in the echo chamber and Do415 accounts are D.O.A. Not everyone can be Gilles Peterson, a DJ in every sense. Whether in a club, as a compiler of obscurities, or as a pirate radio turned BBC radio personality and interviewer, when Peterson plays a song, people actually listen.

“It’s been to my benefit, but I just find that many radio DJs are so conservative about programming.” Peterson combines a continental eclecticism picked up from French radio, the underground approach of ‘80s UK pirate stations, and “a kind of British pop, feeling-part-of-a-movement way of playing records.” As a result, as a DJ on BBC’s Radio 1 for more than a decade and now on BBC Radio Six Music, he’s frequently been at the head of the movement, with a reputation for playing artists before they were “famous.”

“Whether it’s James Blake, or Amy Winehouse, or the Roots — such incredible music — people weren’t playing it because they weren’t being told it was good. For me it all landed on my plate, so I was like, yeah man, I’ll play that, this is real good.”

Still, Peterson is quick to recognize where something slipped through his filter, telling me “Burial is a good example of an artist I never played, until a long way down the line. It was a little bit too avant garde for a lot of people, and it was the media, the journalists who really broke that, and then a lot of DJs, myself included, reacted to being tipped off.”

With more conventional radio jocks — tasked with chasing trends and setting up artists owned by a subsidiary of their parent company — it could be too late by that point, on to the next flavor of the week. But Peterson selects tracks with an exceptional disregard for genre or era. Soul and acid jazz may be his standards, but a given playlist goes well beyond, drawing connections in natural but not obvious ways. A recent episode of the syndicated Gilles Peterson Worldwide, a tribute to late great soul jazz trumpeter Donald Byrd, included a slick remix of the

Talkin’ LOUD

BBC radio personality
Gilles Peterson champions
rare gems of acid jazz,
dance music, and beyond

easy to Google Glaswegian electro pop Chvrches, a rare Prince related cut, and a bit of Johnny Hammond, for starters.

The next big thing is great, but Gilles is as much on the lookout for rare grooves. “I still go around to people’s houses and do crazy swaps, or spend 200 pounds on a rare seven-inch. That’s probably my biggest vice, apart from smoking and drinking and everything else that I do.” Frequently re-releasing these finds on compilations on labels including his own Brownswood Recording, the effect can be huge for the original artist, as it did for an obscure Bay Area soul singer a few years back. “I bought Darondo’s ‘Didn’t I’ as a rare record and started playing it. It was kind of like an Al Green track, but not by Al Green,” Gilles recounted. “I had quite a good connection with Andrew Jervis who was working at Luv ‘N Haight/ Ubiquity at the time. He picked up on the fact that I was playing it, and then he went out and obviously found out Darondo was living in San Francisco, and it was great to see he got

rediscovered.” As a result, more material from Darondo was released, and seeing the singer at a show at the Rickshaw Stop in ‘07, I couldn’t help but feel it wouldn’t have happened without Peterson’s influence.

A club DJ, Peterson has overseen wave after wave of dance music trends, counting himself among a certain class of pre-1988 DJs — the year of the acid house explosion in the UK. As he puts it, he was “one of those guys who was spinning in 1981 on pirate radio stations and playing six nights a week in 1985 at every club in London.” Today that seniority (and no shortage of opportunities to be heard on radio or online) comes with an ability to be more selective of the venues and appearances he makes outside Europe, generally sticking to New York and L.A. “It’s not just about turning up and playing randomly for money. I’ve been doing this for more than 30 years now so the pleasure for me is more the social interaction and the fun. I hate when it becomes a chore or its just kind of forced.”

Given the years since his last SF appearance, I was curious how he viewed recent trends, namely the monolithic rise of EDM in the US. “For the first time in America, after many many years seems, it’s made it properly nationwide, a mainstream part of music. Whereas before, dance music in whatever form was always very fringe, it was always very gay or very specialist.”

A self-described contradiction, with an ear for both the mainstream and the underground, Peterson is most “fascinated by seeing, especially at the moment, this new generation of British producers, predominately what you’d call the bass music scene, people like James Blake, Mount Kimbie, and Mala,” all artists he supported early on, when they were emerging beat makers. “To see them now becoming hugely important in not just underground music but contemporary music makes me very proud,” Gilles said. “The more high quality people working at the high end level, the more exciting that is. For every David Guetta you have a Hudson Mohawke. Basically, that’s dance music.”

SFBG

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AKRON/FAMILY

AVI BUFFALO, M. GEDDES GENGAS

WEDNESDAY, MAY 29

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VIA COMA
SCENE OF ACTION
NATHAN BLAZ
(GEOGRAPHER) DJ SET

THURSDAY, MAY 30

solwave

THE SAM CHASE

DOWN AND OUTLAWS

FRIDAY, MAY 31

MYSTERY JETS

SATURDAY, JUNE 1

TUE 6-8
BLASTHAUS PRESENTS

THE FIELD

(LIVE A/V PERFORMANCE)

FRI 6-7

TRAILS AND WAYS

SOCIAL STUDIES • ASTRONAUTS, ETC.

SAT 6-8

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THURSDAY 5.23 | DANCE KARAOKE WITH JUPURPLE (NO COVER)

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SATURDAY 5.25 | MASEO OF DE LA SOUL SHORTKUT & MR. E

SUNDAY 5.26 | CARNAVAL AFTER PARTY

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SAT MAY 25 9:30PM \$8 **SF Popfest presents BOAT**
Surf Club, Legs

SUN MAY 26 8:30PM \$6 **BIG LONG NOW**
The Shape

MON MAY 27 EARLY 7PM \$5 **PORCHLIGHT OPEN DOOR**

LATER 9:30PM FREE **PUNK ROCK SIDESHOW**

TUE MAY 28 8:30PM, \$8 **GROUPE**
(with Ilyas Ahmed), Danny Paul Grady, Irwin Swirnow

WED MAY 29 8:30PM \$7 **RECARDIACS FLY**
Listo, Dominique Leone

THU MAY 30 8:30PM \$7 **CASTLE**
Demon Lung (Las Vegas), TBA

FRI MAY 31 9:30PM \$7 **PEACHELOPE**
Gregors, Tet Holiday

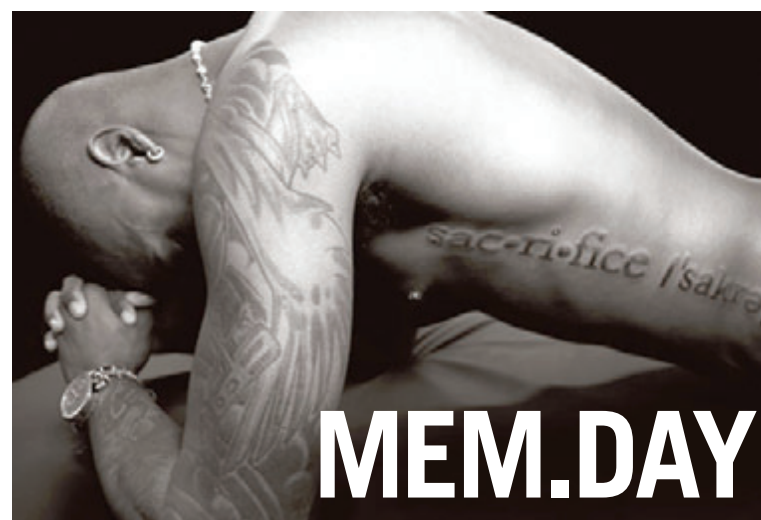
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Hank IV, Feral Ohms

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MUSIC NIGHTLIFE

QUENTIN HARRIS
HOUSES FAG FRIDAYS.



MEM.DAY

BY MARKE B.
marke@sfbg.com

SUPER EGO What good is freedom if we don't toss a wig on it?

FAG FRIDAYS

The incredibly fun, superfriendly gay party is back, now monthly at DNA Lounge — bigger digs, hotter hotness, giant bass, and, best of all, more fags. Also: Prince of NYC house Quentin Harris (my favorite producer of the '00s) and DJ David Harness to set the spirits of the dancefloor aflame.

Fri/24, 10pm-very late, \$10 before midnight. DNA Lounge, 375 11th St., SF. www.dnalounge.com

FREAKY-DEAKY

"Put on the weirdest shit you can find in your costume box. Regardless, come dance your ass off!" says party host Broke-Ass Stuart. Free Ike's sandwiches and Hey Cookie! cookies, too.

Fri/24, 10pm-2am, \$5. Showdown, 10 Sixth St., SF. www.brokeassstuart.com

AZARI & III

Canadian duo Azari & III are acid sex. LA hottie Lee Foss is tech house bliss. Legendary Todd Terry is king of cuts. They will all be there at the Lights Down Low seventh anniversary bash. CAN U PARTY?

Sat/25, 9pm-3am, \$22. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

OSUNLADE

The deep house sage from Greece is doing some serious shit on a spiritual level.

Sat/25, 10pm-4am, \$20. Mighty, 119 Utah, SF. www.mighty119.com

DJ DEEP

A super-rare appearance by the revered Paris groovemaster at the untouchable Stompy + Sunset all-day patio party tradition. He's backed up by Detroit boy wonder Kyle Hall,

who'll take us somewhere real.

Sun/26, 2pm-2am, \$10 before 5pm, \$20 after. Cafe Cocomo, 650 Indiana, SF. www.pacificsound.net

MAGIC MOUNTAIN HIGH

One of my favorite deep techno DJs, Move D of Germany, has teamed up with Juju and Jordash, wonderfully oddball Israeli improvisational jazz-house duo, to form this live act. I have a feeling with this much smarts in the room, it's gonna be amazing. With the As You Like It party crew.

Sun/26, 9pm-4am, \$15 before 10pm, \$20 after. Monarch, 101 Sixth St., SF. www.monarchsfsf.com

SIXXTEEN

Annual rock 'n' roll fantasy-insanity at Cat Club with bad-ass characters in torn fishnets galore: DJs Jenny and Omar, Lady Bear, Jackie Sugarlumps, Princess Pandora, Carnita, Galene Modmoiselle, Creepy B, Union Jackoff, and a motley crew more.

Sun/26, 10pm-3am, \$10. 1190 Folsom, SF. www.sfcclub.com

STEFFI

Treats! The fantastic Panorama Bar resident comes at us with the full force of her gorgeous, hypnotically muscular sound at Honey Soundsystem. Then at 2am, Honey moves down the street to Beatbox, driving into dawn with special secret guests for five dollars.

Sun/26, 10pm, \$10. Holy Cow, 1535 Folsom, SF. www.honeysoundsystem.com

TWILIGHT CIRCUS DUB SOUND SYSTEM

For 25 years, dub wizard Ryan Moore of the Netherlands (psychedelic heads know him from Legendary Pink Dots) has blown minds with his reverberating soundscapes, pumping up classic ragga sound with sly wit and smokin' updates. This is top sound, folks.

Sun/26, 9pm-2am, \$7-\$10. Elbo Room, 647 Valencia, SF. www.dubmission.com **SFBG**

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CONT>>

FOLK/WORLD/COUNTRY

Cradle Duende and Safiya Red Poppy Art House. 8pm, \$10-\$20.
Sambada Brick and Mortar Music Hall. 10pm, \$10.

Bootie SF: Mashup Prom DNA Lounge. 9pm, \$10-\$15. With DJ Tripp, Faroff, Dada, Smash-Up Derby.

Claptone, Steve Huerta, Bells and Whistles Monarch. 9:30pm, \$10.

Lights Down Low Seventh Anniversary Mezzanine. 9pm, \$18-\$22. With Azari and III, Lee Foss, Todd Terry, LDL DJs, BT Magnum.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

Temptation Cat Club. 9:30pm, \$5-\$8. Indie, electro, new wave video dance party.

SUNDAY 26

ROCK/BLUES/HIP-HOP

Big Long Now. Adult Dude Hemlock Tavern.

9pm, \$7.
Dave Moreno and Friends Johnny Foley's.
 10pm, free.
Goh Nakamura, Jane Lui, Paul Dateh Café Du
 Nord. 7:30pm, \$10.
**Tropical Popsicle, Bixby Knolls, Panic is
 Perfect** Bottom of the Hill. 9:30pm, \$9.
**Qwel and Maker, Rec League, Genie, DJ Mr.
 Bean, Johnny 5** Brick and Mortar Music Hall.
 9pm. \$15.

JAZZ/NEW MUSIC

Gospel Gators of San Francisco State University
Yoshi's SF. 7 and 9pm, \$25.
Diana Reeves SF Jazz Center, 201 Franklin, SF;
www.sfjazz.org. 7:30pm, \$30-\$70.
Lavay Smith Royal Cuckoo, 3203 Mission, SF;
www.royalcuckoo.com. 7:30-10:30pm. free.

Brazil and Beyond Bissap Baobab, 3372 19 St, SF; www.bissapbaobao.com. 6:30pm, free.
Marshall Law Tupelo, 1337 Grant, SF; www.tupelosf.com. 4-7pm, free.
Silver Threads, Sevon and the Lovesick Ramblers Thee Parkside. 4pm, free.

DANCE CLUBS

As You Like It Monarch. 9pm, \$15. With Magic Mountain High, Move D, Dave Anju, Mossmoss, Rich Korach.

Beats for Brunch Thee Parkside. 11am, free.

Creeme Fraiche ft. Mrs. Blythe Monarch Lounge. 9pm, free.

Dub Mission Elbo Room. 9pm, \$10. With Twilight Circus Dub Sound System.

Esprit du Monarch Bissap Baobab, 3372 19 St, SF; www.bissapbaobab.com. 9pm. \$5. Carnival after.

party with DJs Cecil, Orfeu Negro, Son of Son.
Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.
Stompy and Sunset, DJ Deep Café Cocomo, 650 Indiana, SF; www.cafecocomo.com. 2pm, \$10-\$20.
Trannyshack: Madonna Tribute DNA Lounge, 9:30pm, \$15. With Hekline, Becky Motorlodge, Exhibit Q, Rava Light, Cookie Dough, and more.

MONDAY 27

ROCK/BLUES/HIP-HOP

Better Maker, An Isotope, Jordan River Brick and Mortar Music Hall. 9pm, \$9.
Damir Johnny Foley's. 10pm, free.
"Shit Kickin' Memorial Day" El Rio. 4pm, \$10.
 With 77 El Deora, Evangenitals, Kit and the Branded Men, Patsychords.

UTAH

WEDNESDAY 05/22
9PM • \$8 ADV & DOOR

- Old Stock
- Secret Suspenders
- We Will Be Lions

THURSDAY 05/23
9PM • \$8 ADV & DOOR

- The Honey Wilders
- Hot Nun
- The Bye Bye Blackbirds

FRIDAY 05/24
9PM • \$10 ADV & \$12 DOOR

- Just People
- De La Warr
- IO and the Echoes
- Worth

SATURDAY 05/25
9PM • \$10 ADV & DOOR

- Victor Krummenacher
- The Black Marshmallows
- Raw Vision

SUNDAY 05/26
8PM • \$5 ADV & DOOR

- Choirs
- Straight On Till Morning
- RonDre

MONDAY 05/27
8PM • \$FREE

- Open mic with Brendan Getzell

WEDNESDAY 05/29
8PM • \$8 ADV & \$10 DOOR

- Tyler Lyle
- Ryan Auffenberg

THURSDAY 05/30
9PM • \$5 ADV & DOOR

- Steel Cranes
- Mount Saint Elias
- Tik Tok

FRIDAY 05/31
8:30PM • \$10 ADV & DOOR

- Bermudian Aggression
- Glitterface
- The Aaron Blyth Trio

SATURDAY 06/01
9PM • \$10 ADV & DOOR

- Walking Spanish
- American Jubilee
- Saffell

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MUSIC LISTINGS

FOLK/WORLD/COUNTRY

Seva Kirtan Palace of Fine Arts Theater, 3301 Lyon, SF; www.seva.org. 7pm, \$40-\$150.
Slowpoke Tupelo, 1337 Grant, SF; www.tupe-losf.com. 9pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radio, Meltin Girl.
DJ Jules, Jacob, Alden Monarch. 8pm, free.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ

Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 28

ROCK/BLUES/HIP-HOP

Asad Messiah, Burning Monk, Ironwitch, DJ D'sasster Knockout. 9:30pm, \$6.
Big K.R.I.T., Smoke DZA DNA Lounge. 8pm, \$24.
Fat Tuesday Biscuits and Blues. 8 and 10pm, \$15.
Groupier, Danny Paul Grody, Irwin Swirnoff Hemlock Tavern. 8:30pm, \$8.
Kids, Bodies, Neon Piss, Re-Volts, Cyclops Thee Parkside. 8pm, \$12.

Whitney Myer, Lindsey Pavao, Odd Owl, Mad Noise Brick and Mortar Music Hall. 8pm, \$8.
Radiation City, Cuckoo Chaos Rickshaw Stop. 8pm, \$10-\$12.
David Ramirez, Jay Nash, Max Porter Café Du Nord. 9pm, \$10-\$12.
Suuns, Wymond Miles, Foli Bottom of the Hill. 9pm, \$12.

JAZZ/NEW MUSIC

Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
sfSoundSalonSeries: Maggi Payne, Varese, John Ingie, sfSound Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 7:30pm, \$7-\$10.

FOLK/WORLD/COUNTRY

Balkan Brass Elbo Room. 9pm, \$3.

Toshio Hirano Rite Spot. 8:30pm.

DANCE CLUBS

DJ4AM Laszlo, 2526 Mission, SF; www.laszlo-bar.com. Boom bap hip-hop, beats, and dub.
Level Vibes Monarch. 9pm, free. With Now Time DJs.
Soundpieces Monarch. 10pm, \$5. With Zeno, El Diablo.
Stylus John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. Hip-hop from the 1990s.
ZouKizomba Bissap Baobab, 3372 19 St, SF; www.bissapbaobao.com. 8pm, \$5-\$10. **SFBG**

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BENEFIT FOR AIDS LIFECYCLE

SUN 5/26 9PM \$7 ADV \$10 DOOR
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TUE 5/28 9PM \$3
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WED 5/29 9PM \$12 ADV \$15 DOOR
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THU 5/30 **AFROLICIOUS**
FRI 5/31 **THE HOP ROCKABILLY PROM**
SAT 6/1 **SATURDAY NITE SOUL PARTY**
SUN 6/2 **DUB MISSION: DJ SEP, IRIE DOLE**

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6.01 BAG RAIDERS (DJ SET)
CLASSIXX (DJ SET), **RAC**
6.07 FUTURE FRIDAYS
6.08 GONDWANA
6.15 CHILLIN
6.20 BOYS NOIZE
6.22 FAKE BLOOD, **ALEX METRIC**
6.26 KELLY ROWLAND, **THE DREAM**
6.27 MYKKI BLANCO
6.29 EDEN PRIDE
6.30 NINA SKY (PRIDE AFTERPARTY)
8.03 CONSPIRATOR (A POST PHISH
PARTY! / LATE NIGHT SET)
9.20 ABC
9.27 PETER HOOK & THE LIGHT

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of THE FRESH & ONLY'S
FOLI

WEDNESDAY MAY 29 2013 8:30PM DOORS • \$10 • 21+
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BUCKEYE KNOLL
HILLS LIKE ELEPHANTS
from San Diego

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MAKE DO AND MEND
DIAMOND YOUTH

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MON 5/27
THE BETTER MAKER
AN ISOTOPE, JORDAN RIVER

TUES 5/28
WHITNEY MYER
LINDSEY PAVAO, ODD OWL, MAD NOISE

WED 5/29
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THE BLANK TAPES, SONG PRESERVATION
SOCIETY

SAT 5/25
THEPEOPLE OAKLAND

SUN 5/26
KING OF KINGS REGGAE SUNDAYS
JAH YZER, DJ LEYDIS, DJ SMOKY

TUES 5/28
DIG THE KID
SIOUX CITY KID, GIGGLE PARTY

WED 5/29
DANAY SUAREZ
DJ LEYDIS, DO D.A.T, PAUL FLORES
AISHA FUKUSHIMA, DJ JUAN DATA

THUR 5/30
THE WAILING SOULS
PURE ROOTS

FRI 5/31
FISTFULS OF FUNK WITH MONOPHONICS
BREAKSTRA
DJ PLATUM, DEEJAY SAURUS

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STAGE



OTHER SPACE

PHOTO BY
PAK HAN

Growth potential

Imaginative dance takes shape at Kunst-Stoff Arts and the Garage

BY RITA FELCIANO

arts@sfbg.com

DANCE For all of the hype about the communicative power of social media, the energy that flows from one body to another has yet to be beat. Dancers know that. That's why they keep searching for new ways to make this silent language speak.

The Garage on Folsom is one place where they do it; the studio is run on a first-come, first-served basis with a compulsory performance component, so a lot of what you will see there is unfinished. Yet the other night, two Finnish-born choreographers presented pieces as refined and polished as anything shown in bigger venues.

Another venue that fosters innovation is Yannis Adoniou's Kunst-Stoff Arts, above a Burger King across from the San Francisco Main Library. It takes a more focused approach by inviting similarly-minded artists (who don't care about the occasional whiff of fried food making its way upstairs). The recent opening of Kunst-Stoff Arts Fest 2013 showcased three choreographers who pushed the dancing body to the edge of what seems humanly possible.

But first, back to the Garage — where Raisa Punkki's punkkiCo world premiere, *Other Space*, took command. Some lengths could be edited to keep the trajectory better on track. Also, the image of a dancer emerging from a kind of subterranean existence in the shape of a raincoat didn't ring true. But overall, this quartet (for three women and one man) was finely crafted dance making that explored states of being with a rich, multi-faceted vocabulary and formal controls that allowed for flux and even spontaneity.

Other is designed along the concept of making connections that could be in unison pirouettes or jumbled limbs of labyrinthine complexity.

Densely layered encounters gave way to stillness or something as simple as a walk or sitting quietly. The spatial thinking pulsed against the stage's perimeter, enlarged in a couple of places by mirrors. For the most part the dancing was fierce and full out, yet still had room for small gestures: hands that turned into claws, fists that pushed the dancers into relevé and down again. The idea of balance — and lack thereof — lay below much of *Other*, sharply brought to life by Jennifer Meek, Sarah Keeney, Meegan Hertensteiner, and Derek Harris.

The Bay Area premiere of Alpo Aaltokoski's 2004 astounding *Deep* showed a dancer who seemed to exist simultaneously inside and outside his body. Gaunt with a shaven head, he whipped himself into a tornado, engaged in turns that layered his body horizontally, and stretched his frame beyond his height only to squat again and again. Crawling, he looked pre-human; howling, he became Everyman. At one point, he was on all fours and sucked in his spine to turn his shoulder blades into wings. Yet none of these physical feats were self-serving; there were stories aplenty in them. Mila Moilanen's subsequent video, based on *Deep*, felt like an afterthought.

First-week performances at the Kunst-Stoff Arts Fest included three works, two of them in progress, and clearly presented as such. What I saw made me want to fol-

low them because both choreographers seemed to think intriguingly about time.

Christina Bonansea's *Floaters #2*, set on identical twin dancers Michaela and Liane Burns with excellent live music by Zachary Watkins, started as an installation in the basement. At first resembling statues of saints, the silver-gowned women came to life, slithering and scraping. Upstairs, they ripped into waves of frenzy that threatened to tear them inside out.

For *Portraiture*, the forbiddingly prodigious Lindsey Renee Derry, as much a gymnast as a dancer, assembled a linear structure from thematically distinct solos that ranged from lyrical to ferocious. In the future, she wants to extend this trajectory by inviting other choreographers, perhaps to evoke something like Andy Goldsworthy's *Wood Line* installation in the Presidio.

Adoniou and the gorgeous Constantine Baecher, a former Royal Danish Ballet dancer, paired up for *The Excruciating Death of St. Sebastian*. One is dark and older, the other blond and tall, so the tracing of their relationship started on a note of difference. Their give and take began intertwined, as if they were asleep, and grew into teasing and tenderness, shot through with exploration and exuberance. Finally, with the help of a cane, the piece moved into darker territory. My tolerance for

watching pain — real or pretend, received or given — is just about zero. Still, this was fine work. **SFBG**

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BY ROBERT AVILA
arts@sfbg.com

THEATER Audience members entering the drill court of the Mission Armory and climbing the bleachers to their seats do so amid the buzzing drone of Highland music and an eager swarm of searchlights, all of it punctuated by booming pre-show announcements over the PA. When silence falls at last, a solitary man in jeans and leather jacket emerges a bit sheepishly from a doorway at the far end of the stage. Appearing small and inconsequential against the stadium-like surroundings and the preceding pomp and circumstance, he stutters a few opening lines before returning to his element — the local pub in Scotland's Fife. There he assumes wholly different proportions, as he and his friends relay their own perspectives on the spectacle of war.

In *Black Watch*, the touring revival of a site-specific 2006 production by the National Theatre of Scotland (currently being presented by American Conservatory Theater), writer Gregory Burke and director John Tiffany set out to present a spectacle grounded in real lives. To that end, they blend fictionalized scenes with the accounts of young Fife veterans who served in Iraq as part of Scotland's famed 300-year-old Black Watch regiment.

Meanwhile, the show employs a hybrid theatrical form that draws equally on the conventions of the music hall, the docudrama, and physical theater. The stage is a wide and busy corridor running between two tall banks of seats, with scaffolding on either end where actors also play, video monitors flicker, and large video projections are sometimes cast.

This is the production's fourth international tour, remarkably. But

Tour of duty

'Black Watch' shows, tells about young men drawn to war

despite its continued popularity abroad, little in it seems especially surprising or penetrating. There's a lot of brash dialogue (hyper-macho, casually chauvinistic, expletive-laden soldierly banter in slightly toned-down Scottish brogues); some muscular dance routines (with the martial drills the most interesting); a sometimes affecting, sometimes overbearing musical score; and a few flashy staging ideas (including an eerily unexpected entrance in the barroom).

But whether the play is offering gritty realism or stylized interpretation, the message is generally and familiarly on-the-nose: war seems glamorous to the young man back home, and hell to the soldier in the field; soldiers are sold out by politicians; and soldiers don't fight for their country or some high ideal, but for less abstract ties and especially for their fellow soldiers. The lies, illegality, and massive unpopularity surrounding the Iraq War is also hardly new ground in itself — though one line rings with unintended irony in the Armory setting (where Kink.com has been in residence since 2007) when a Scottish officer (Stephen McCole) jokingly admits the war is being waged for "petrol and porn."

The narrative toggles between the aforementioned pub — where

Cammy (Stuart Martin) and his fellow vets somewhat grudgingly and aggressively divulge their experiences to a timid middle-class Writer (Robert Jack) — and a flashback to the daily drudgery and danger of Iraq in 2004, where the company's assignment in support of devastating American military assault on Fallujah leads to the death of three Scottish soldiers in a suicide car bombing. There's also a segue into a somewhat silly if historically relevant recruitment scene at the outset of World War I, which further convolutes a narrative already burdened with details about political machinations at home and distress over "amalgamation" (the British government's ill-timed decision to dissolve the Black Watch and fold it into a single, cheaper Royal Scottish Regiment).

The play never represents Iraqi lives or perspectives, nor is there more than passing sympathy for them among the characters; this is instead a work focused squarely on the Scottish soldier's experience and, most significantly, the molding of that experience by a state reliant on a voluntary military. In a world of limited and dispiriting options, the military opportunistically and very successfully offers young men a seeming basis for pride in themselves and in an inflated (or degraded) masculine ideal. *Black Watch* is itself successful in those rare moments where sentimental spectacle gives way to images that register the profound, uneasy, and complex implications of this fact. **SFBG**

BLACK WATCH

Through June 16
Tue-Sat, 8pm (also Wed and Sat, 2pm);
Sun, 2pm, \$100
Drill Court, Armory Community Center
333 14th St, SF
www.act-sf.org

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items to listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Beauty Queen of Leenane Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-52. Previews Thu/23-Sat/25, 8pm; Sun/26, 7pm. Opens Tue/28, 8pm. Runs Tue, Thu-Sat, 8pm (also June 1 and 15, 2pm; June 6, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through June 16. Marin Theatre Company performs Martin McDonagh's award-winning black comedy about a dysfunctional mother-daughter relationship.
By & By Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Previews Wed/22-Thu/23 and May 29-30, 7pm; Fri/24-Sat/25, 8pm; Sun/26, 5pm. Opens May 31, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through June 23. Shotgun Players presents a new sci-fi thriller by Lauren Gunderson.
Hanging Georgia, a play with music about Georgia O'Keeffe Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-30. Previews Thu/23, 8pm. Opens Fri/24, 8pm. Runs Thu-Sat, 8pm (no show Sat/25; additional shows June 1 and 8, 2pm); Sun, 2pm. Through June 9. Pear Avenue Theatre marks its 75th show with Sharmon J. Hilfinger and Joan McMillen's world premiere, a co-production with BootStrap Theater Foundation.

ONGOING

Arcadia ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Opens Wed/22, 8pm. Runs Tue-Sat, 8pm (also Wed and Sat, 2pm; May 28 show at 7pm); Sun, 2pm (additional show Sun/26, 8pm). Through June 9. American Conservatory Theater performs Tom Stoppard's literary romance.
Birds of a Feather New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito's tale inspired by two gay penguins at the Central Park Zoo.
Black Watch Drill Court, Armory Community Center, 333 14th St, SF; www.act-sf.org. \$100. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 16. American Conservatory Theater presents the National Theatre of Scotland's internationally acclaimed performance about Scottish soldiers serving in Iraq.
Boomeraging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue/28, 8pm. Comedian Will Durst performs his brand-new solo show.
Burqavaganza Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Thu-Sat, 8pm; Sun, 3pm. Through June 2. Brava! For Women in the Arts and RasaNova Theatre present Shahid Nadeem's Bollywood-style "love story in the time of jihad."
Dirty Dancing: Live! Dark Room, 2263 Mission, SF; dirtydancinglive-fbe.eventbrite.com. \$20. Fri/24-Sat/25, 8pm. Watermelons will be carried, lifts will be attempted, eyes will be hungry, and *nobody* better put Baby in a corner.
Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.
Krispy Kritters in the Scarlet Night Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Opens Thu/23, 7:30pm. Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm; no shows June 8); Sun, 5pm. Through June 16. Cutting Ball Theater performs Andrew

Saito's *Howl*-inspired portrait of San Francisco.
The Merry Wives of Windsor Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$10-35. Sat/25, 8pm; Sun/26, 3pm. They might be two of the town's most respectable matrons, but Mistresses Page (Safiya Fredericks) and Ford (Leontyne Mbele-Mbong), the titular *Merry Wives of Windsor*, at the African-American Shakespeare Company, are nobody's fools. When the bawdy, ne'er-do-well Falstaff (a cross-dressing Beli Sullivan) tries to woo the two at the same time, they easily turn the tables on his plotting. Director Becky Kemper she calls her rowdy take on this battle-of-the-sexes comedy "a guilty pleasure," reminding us that however hallowed the name of Shakespeare might remain in posher circles, a good portion of his canon was written for the enjoyment of the masses. (Gluckstern)
"PlayGround Festival of New Works" Various venues, SF and Berk; www.playground-sf.org. \$15-40. Through Sun/26. The long-running short-play contest and development lab marks its 17th season with an evening showcasing the best of the previous year. The six plays come from six (familiar and new) playwrights out of a pool of 36 new short plays developed by PlayGround since October (and those were drawn from over 190 new original scripts created). The best of the best receives a rotating cast of strong Bay Area actors under six accomplished directors (including PlayGround founder Jim Kleinmann) but is a mixed affair, nevertheless. (Avila)
Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever-assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)
Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through June 29. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)
Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; www.actors theatresf.org. \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.
Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through June 29. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila)
Vital Signs: The Pulse of an American Nurse Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sun, 7pm. Through June 16. Registered nurse Alison Whittaker returns to the Marsh with her behind-the-scenes show about working in a hospital.
The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Through July 21. Louis "The Amazing Bubble Man" Pearl returns after a month-long hiatus with his popular, kid-friendly bubble show. **SFBG**



PHOTO BY ED SMITH

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THIS YEAR.

BY CAITLIN DONOHUE
caitlin@sfbg.com

MAY 25-26
Carnaval Parade: Starts at 24th St. and Bryant, SF. Sun/26, 9:30am, free; Festival: Harrison between 16th and 24th Sts., SF. Sat/25-Sun/26, 10am-6pm, free. www.carnavalsf.com. The Mission's most colorful processional and music fest had to change hands this year to avoid financial ruin. Show your delight at its survival by showing up in force for the samba, sequins, and spectacle.

MAY 30-JUNE 5
Green Film Festival Various locations, times, prices, SF. www.sfgreenfilmfest.org. An outdoor screening of a documentary on the tiny house movement is one highlight of this year's 50 film-program exploring environmental issues today.

JUNE 1-2
Union Street Festival Union between Gough and Steiner, SF. www.unionstreetfestival.com. 10am-6pm, free. Union Street pops with its 37th annual street fair. Browse craft vendors, cruise your neighbors, and snack to the tunes of live jazz from local bands.

JUNE 6-23
SF Doc Fest Various locations, times, prices. www.sfindie.com. Burning Man and Bettie Page flicks mark the program for this real-life film fest.

JUNE 8-16
San Mateo County Fair San Mateo County Event Center, 2495 South Delaware, SF. June 8, 9, 11 and 14-16, 11am-10pm; June 10, 12-14, noon-10pm, \$7-\$10 single day, \$17-22 season pass. www.sanmateocountyfair.com. Morris Day, an Aerosmith cover band, and Three Dog Night perform alongside a youth piano competition, bareback pony riding, floral art displays, and more at this traditional county fair.

JUNE 9
Haight Ashbury Street Fair Haight between Stanyan and Masonic, SF. www.haightashburystreetfair.org. 11am-5:30pm, free. The groovy posters don't lie — this classic, hippie-flavored street fair is great place to watch a battle of the band in the sun and ruminate on whether you can ever really have too much tie-dye.

JUNE 14-16
Queer Women of Color Film Festival Brava Theater, 2789 24th St., SF. www.qwocmap.com. From Hawaiian to Navajo culture, this festival of 55 shorts in five programs shows the QWOC experience from a global perspective.

JUNE 15-16
North Beach Festival North Beach neighborhood, SF. www.sresproductions/north_beach_festival.html. 10am-6pm, free. Harken back to North Beach's days as a close-knit Italian community with this venerable street fair, featuring a traditional blessing of the animals at the National Shrine of St. Francis de Assisi, street painting, music, and snacks galore.

Marin Art Festival Marin Civic Center, 95 Buena Vista, Mill Valley. www.marinartfestival.com. 10am-6pm, \$10. This showing of 350 fine artists is a fine excuse to ramble in the sun by the UFO-esque, Frank Lloyd Wright-built Marin Civic Center.

Crystal Fair Fort Mason Festival Pavilion, SF. www.crystalfair.com. June 15, 10am-6pm; June 16 10am-4pm, \$6. Over 40 vendors of crystals, jewelry, metaphysical well-being make this the place to get your woo on.

JUNE 16-AUGUST 12
Stern Grove Festival Stern Grove, 19th Ave. and Sloat, SF. www.sterngrove.org. Every Sunday, 2pm, free. Deltron 3030 with Kid Koala and Del the Funky Homosapien, Boz Scaggs, and the Symphony and Ballet's yearly performances are all phenom draws at our favorite, free park 'n' picnic weekly summer concert soiree.

JUNE 20-30
Frameline 37 Various locations, times, prices. www.frameline.org. SF's premier LGBT film festival surges back hard with historical docs, animated features, and more. The opening night gala features *Concussion*, a head trauma-driven sexy drama. Fest closes with *GBF*, an at-times comical look at coming out and getting popular in high school.

JUNE 21-23
Sierra Nevada World Music Festival Mendocino County Fairgrounds, 14480 Highway 128, Boonville. www.snmwf.com. \$60-75 one-day festival pass, \$170 three-day festival and camping pass. Those looking for a music fest with camping to which to bring their brood would be well-advised to choose SNWMF — a lineup headed by Damian Marley features sounds from across the world and a more mellow crowd.

JUNE 22



Summertime festicle

Small town getaways, enviro-docs, artisan Jello shots, fun punk: warm weather celebrations abound in 2013

Berkeley World Music Festival People's Park, 2556 Haste, Berk., 1-6pm, free; Telegraph Avenue businesses, 1-9pm, free. www.berkeleyworldmusicfestival.org. Amble along and around Telegraph Avenue for a plethora of free shows, from Tunisian MC Rai at People's Park to Vukani Mawethu Choir's South African harmonies at the Berkeley Art Museum, with smaller concerts at businesses in between.

Mt. Tam Jam Mountain Theater, Mount Tamalpais State Park. www.tamjam.org. Noon-7pm, \$50-100. After-party, 10:30pm, \$30. Galactic, Cake, Taj Mahal Trio, and more rock this fundraiser for Mount Tam State Park -- at a venue that hasn't housed a rock concert since 1967.

JUNE 22-AUGUST 10
Stanford Jazz Festival Various venues, times, prices. www.stanfordjazz.org. Lil' ones can learn more about this venerable American music genre at a special kids concert series and educational offerings. Older fans will get their fix at a plethora of concerts featuring up-and-comers (like Taylor Eigsti and Julian Lage), offbeat geniuses (Savion Glover), and legends (hey, Herbie Hancock).

JUNE 29-30
San Francisco Pride Various venues, times, prices. www.sfpride.org. Should the year's champion-level PR idiocy of naming, then renege on Bradley Manning as grand marshal leave you with a bad taste, check out the many, amazing unofficial queer parties, readings, and exhibits that rock the city the last week in June.

JUNE 29-SEPTEMBER 22
Shakespeare in the Park Various times and Bay Area venues. www.sfsakes.org. Why you live in the Bay Area: exquisite cultural offerings like the 30th year of free Bard offerings in peaceful park settings.

JULY 6-7
Burger Boogaloo Mosswood Park, Broadway and West Arthur, Oakl. www.burgerboogaloo.com. Noon-9pm, \$40 weekend pass. Burger Records just keeps outdoing itself. It has fests around the country that bring together an elite mix of sloppy, legendary, and up-and-coming surf, garage, fun punk, and slack doo-woop acts.

Fillmore Jazz Festival Fillmore between Jackson and Eddy, SF. www.fillmorejazzfestival.com. 10am-6pm, free. Kim Nalley, Bayonics, Crystal Money Hall typify the wide-ranging sounds heard at this free, three-stage celebration of Fillmore's jazztastic past.

JULY 18-28
Midsummer Mozart Various venues, times, prices. www.midsummermozart.org. Churches, missions, wineries, and the Legion of Honor all host concerts of Mozart's genius for this fest's 2013 season.

JULY 19-21
Sunset Campout Belden Town, Calif. www.sunsetcampout.com. Germany's Dixon and Robag Wruhme are the early announced performers at party crew Sunset's stellar camping trip -- perfect

for dancefloor stalwarts who can't stomach the crowds at larger music fests.

JULY 25-AUGUST 12

Jewish Film Festival Various venues, times, prices. www.sjfjf.org. "Rebels, rabbis, and reubens" seems about as amazing a descriptor as you need for this yearly celebration of the Chosen on film.

JULY 26-28

Gilroy Garlic Festival Christmas Park, Gilroy. www.gilroygarlicfestival.com. 10am-7pm, \$17. Fear not having pungent breath at this classic small-town fest. Garlic-inflected free ice cream, cook-offs, and celebrity chef appearances make it the order of the day.

JULY 27-28

Berkeley Kite Festival Cesar Chavez Park, Berkeley Marina. www.highlinekites.com. 10am-6pm, free. World record-sized kites, flying lessons, aircraft crafting, and more at this celebration of soaring craft.

JULY 28

Up Your Alley Dore between Howard and Folsom, SF. www.folsomstreetfair.com/alley. 11am-6pm, \$7 suggested donation. Hey daddy, cruise the local talent at this leather fair before the happy chaos of big sister Folsom Street Fair hits in September.

JULY 28-AUGUST 4

SF Chefs Union Square, SF. www.sfchefsfoodwine.com. Various times and prices. Sample the city's best eats and learn from the best in expert demos and classes at this food festival.

AUGUST 3-4

Aloha Festival San Mateo County Event Center, 1346 Saratoga, San Mateo. www.pica-org.org. 10am-5pm, free. No booze allowed at this celebration of Pacific Islands culture, but you won't miss it: tasty plates, infotaining activities for the little ones, and lots of music and performance rock.

Oakland Art and Soul Frank Ogawa Plaza, Oakl. www.artandsouloakland.com. Aug. 3, noon-8pm; Aug. 4, noon-6pm, \$10-15. The line-up will be announced in June for this East Bay music and food fest, where the tunes range from R&B to jazz and indie.

AUGUST 3-4

Nihonmachi Street Fair Post between Laguna and Fillmore, SF. www.nihonmachistreetfair.org. 11am-6pm, free. We're down for a fair whose intended mission is to provide jobs for a neighborhood's youth, and Nihonmachi always delivers community power-building and more — go to 2013's edition for a doggie section, Asian artisans, and street cuisine.

AUGUST 4

Jerry Day Jerry Garcia Amphitheater, McLaren Park, 45 John F. Shelley, SF. www.jerryday.org. 11:30am, free, donate to reserve seats. A forgotten Excelsior playground was converted into the music venue for this annual celebration of the Dead's god-head, who grew up nearby.

AUGUST 9-11

Outside Lands Speedway Meadows, Golden Gate Park, SF. www.sfoutsidelands.com. Three-day tickets now on sale, \$249.50. Sway to Paul McCartney, grind to D'Angelo — and then get all those calories back at the superlative, locavore-oriented beer, wine, and food sections at this hip-kid SF music fest.

AUGUST 17

Street Food Festival Folsom and 24th St. and surrounding streets, SF. Check website for details, www.sfstreetfood.com. Alcoholic artisan Jello shots, fried grasshoppers, snacks from restaurants high and low -- food entrepreneur incubators La Cocina throw a damn good street party that'll leave you stuffed. We recommend making an appearance early in the day to avoid lines.

AUGUST 24-25

Gem and Mineral Show SF County Fair Building, Ninth Ave. and Lincoln, SF. www.sfgemshow.org. Aug. 24, 10am-6pm; Aug. 25, 10am-5pm, check website for prices. Revel in sparkle and shine at this expo of glittering gawags — bring in your own to stump on-site classification experts.

SEPTEMBER 9

EcoFair Marin Marin County Fairgrounds, Civic Center, San Rafael. www.ecofairmarin.org. 10am-6pm, \$5. Green jobs guru Van Jones headlines Marin's second annual celebration of sustainability. Eat locally made bites, learn how to make butter and raise chickens, and browse the wares of enviro-retailers from pet shops to biodegradable basket makers.

SEPTEMBER 12-15

Ceramics Annual of America Fort Mason Festival Pavilion, SF. www.ceramicsannual.com. Various times; \$10 one-day pass, \$20 two-day. Sculpt your mind with the vast, globally sourced panorama of ceramics art at this fest. Artist demos abound if you'd like to throw your own pot in the ring next year.

SEPTEMBER 15

Comedy Day Sharon Meadow, Golden Gate Park, SF. www.comedyday.org. Noon-5pm, free. Yucks galore at this outdoor stand-up fest. Take in a Will Durst solo show, open mics, and local showcases.

SEPTEMBER 13-15

Armenian Food Festival St. Gregory the Illuminator Armenian Apostolic Church, 825 Brotherhood Way, SF. facebook.com/annual-armenian-food-festival-bazaar. Check website for times, free. Sarma, sou-beoreg, spices — this homey community fest is great for kids, Armenian culture addicts, and hungry people.

SEPTEMBER 14-15

Ghirardelli Chocolate Festival Ghirardelli Square, 900 North Point, SF. www.ghirardelli.com. Noon-5pm, \$20-125. Your tasting tickets to this fest go towards Project Open Hand. That should add to the glow you'll cull from sampling fine chocolates and wine, and watching local chefs demo their concoction skills.

SEPTEMBER 20-21

Taste of Greece Annunciation Cathedral, 245 Valencia, SF. www.annunciation.org. Spit-grilled meat, fetching circular dances — SF's only Greek food festival is a great place for a day of cultural meal-planning.

SEPTEMBER 21

Super Hero Street Fair Islais Creek Promenade, Cesar Chavez and Indiana, SF. www.superherosf.com. 2pm-midnight, \$10-20. It's your time Diana Prince — whip out that golden lasso and head to this goofy celebration of Lycra and defeating evil. It all culminates in a street side dance party for the costumed and plain clothed alike.

SEPTEMBER 21-22

Polk Street Blues Festival Polk between Pacific and Union, SF. www.polkstreetbluesfestival.com. 10am-6pm, free. Laze with the fam listening to this fest's two stages of music, complimented nicely by an array of tasty street foods.

SEPTEMBER 27-29

Eat Real Fest Jack London Square, Oakl. www.eatrealfest.com. Sept. 27, 1-9pm; Sept. 28, 10:30am-9pm; Sept. 29, 10:30am-5pm, free. One of our favorite food fests puts the emphasis on local foodcraft, wine, and beer. Three days of live entertainment and classes in DIY foodieism 4 U.

SEPTEMBER 29

Folsom Street Fair Folsom between Seventh and 12th Sts., SF. www.folsomstreetfair.com. 11am-6pm, \$10 suggested donation. Its impressive donations to local charities makes this fetish and leather fair — the largest in the world — a community favorite and global center of BDSM culture with demos and sidewalk runways like you wouldn't believe. **SFBG**

For more fairs and fests, visit sfbg.com



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ARTS + CULTURE SPORTS

Fire fight



BY L.E. LEONE

Le.chicken.farmer@yahoo.com

IN THE GAME In a pink dress, with a pink hair tie and those little pink sneakers that light up every time you take a step, she dominated the Alameda High School hardwood. I'm going to guess she was three. How else to explain the dogged determination with which, time after time after time, she took aim at the far-away hoop, and with all her cute-little-cutey-pie might, heaved the basketball to a point about a foot-and-a-half in front of her feet. Bounce, plop, and roll ...

All around her, Alameda police and fire fighters were shooting jumpers, warming up for the second half of their game, entirely unfazed by li'l Pinkie, or any of the other children who had swarmed the court during the halftime raffle — and weren't in any hurry to give it back to the grownups.

Pinkie took her shots from the top of the key. From the lane. From the foul line. She shot for two, and she shot for three, and though she never really managed to propel the ball more than a couple feet away from her self, she was on fire.

One jumper went about six inches in the air before coming back down and landing on her nose. But not even this could dampen her spirits. With a huge smile, and the forever blinking shoes, she went right back to work.

I want this! Not the child — although I'd take one — but the attitude. Yeah: *there's a thing I can't possibly do but it sure is fun to try!* ... Maybe I'll start a novel. Learn a new instrument, or language. Or, for that matter, basketball! A sport which has always eluded me. Because I am small, I have always said. But Pinkie changes everything.

I wonder if she's had ACL surgery. Probably not. She's three. But I'll bet she would ...

In one week I'll be 50. My second-half goal is to do like her.

It took more than the ref's whistle to clear the floor for the second half. Moms and dads had to come scoop up their kids. And I missed them, because the third quarter was sluggish.

Carl Roller, police officer, who had hit five of five three-pointers in the first half, came down to Earth and missed a shot. Jill Ottaviano, the game's only female player, who had scored the first two points for

the police, was on the bench. The fire department seemed a little burnt out. I speak from experience: half time will do that to you.

The score, 31-20 after two quarters, was only 37-26 at the end of the third. Not that it mattered who was winning — this was Alameda's police and fire departments raising money for a whole slew of children's programs — but the police were winning. Soundly, and from the get-go.

They had a mascot, an adorable pet pig named Charlie in a police hat and a fake mustache, who had been walked out onto the court before tip-off, and spent the rest of the game in a baby stroller, tormented by children.

They had a chant: "Let's go pigs! Let's go pigs!" ...

They had a guy in a wig and one with hearts on his socks, and they had the game's only woman.

But I was rooting for the fire fighters, because *they* had a boy cheerleader. And, for my money, that's even braver than the many awesome picks I saw Ottaviano set against guys twice her weight.

The Alameda High Hornets cheerleaders cheered on the fire department, and the Jets from Encinal High cheered on the police. The Encinal squad had a couple of acrobats who went flipping across the court once or twice during breaks. Which seemed even more impressive later, when I overheard one of them tell the woman sitting next to me, "We have bad stomachaches from the sushi."

Anyway, the game got interesting again in the fourth quarter. The fire department pulled to within two. (They might have tied it, but I think the scoreboard operator was just confused.)

It was 42-39, police, with two minutes left. What a comeback!

But, like the Celtics facing elimination against the Knicks earlier that Saturday afternoon, the Alameda Fire Department came on strong and came up short: 44-40 was the final.

We went and talked to Charlie the pig a little bit, but it wasn't a post-game interview per se. Her owner, a friend of a police, was trying to redirect would-be petters away from the poor pig's face.

"Pet him back here, sweetie," she said to one of these children, explaining to me that the smell of cotton candy and such all over all the kids' hands was "starting to confuse him."

Who I really wanted to talk to was the little girl, Pinkie — but it was way past her bed time. **SFBG**

ARTS + CULTURE ON THE CHEAP



EMBRACE THE BAY AREA BREEZE THIS WEEKEND AT THE SAN RAMON ART AND WIND FESTIVAL PHOTO COURTESY SAN RAMON ART AND WIND FESTIVAL

Listings compiled by Courtney Clift. For additional information on submitting events, see our Selector calendar section.

WEDNESDAY 22

Harvey Milk Day GLBT History Museum, 4127 18th St., SF. www.glbthistory.org. Celebrate the birthday of San Francisco hero Harvey Milk with free admission and special Milk-related displays and tours at the GLBT History Museum. Brief docent tours of the museum highlighting the would-be airport namesake will be offered hourly. There will also be rare video clips screened in the main gallery and exhibit featuring Milk's personal belongings in the front gallery.

THURSDAY 23

"Demystifying Dementia" AlmaVia, 1 Thomas More, SF. www.corecubed.com. 6-7:30pm, free. Dealing with a parent with dementia can leave you with an endless array of questions. Elizabeth A. Landsverk M.D. is here to help. Dr. Landsverk will shed light on common concerns this evening such as: how to prevent dementia, symptoms to look for, how it is diagnosed, common medications, and useful resources to turn for help.

Yerba Buena Gardens free concert Annie Alley, New Montgomery and Mission, SF. www.artsanddialogue.org. 6-7pm, free. RSVP at info@ybcdbd.org. As part of the Yerba Buena Gardens' "Art and Dialogue" series, acoustic rock and funk artist Curt Yagi and the People Standing Behind Me will be performing. The evening's free concert is part of a weeklong celebration of events and beautification project sponsored by San Francisco Planning and Urban Research Association (SPUR) and Yerba Buena Community Benefit District.

FRIDAY 24

Bites Off Broadway 45th St. and Lawton, Oakl. facebook.com/bitesoff. 5:30-8:30pm, free. Grab a blanket and some friends and sample bites from over 15 food trucks including local favorites like Tina Tamale, Fist of Flour, and Two Mama's Vegan Kitchen. While you satisfy your taste buds, amuse your eyes with entertainment that changes weekly. Past events have consisted of live music, lawn games, and movies.

SATURDAY 25

"Successful Interviewing" 100 Larkin, SF. www.sfpl.org. 10am-noon, free. Oh the stress of the job interview: What to wear? What to say? Mangala Meridian, an adult education instructor of vocational and job search skills will be at the Main Library today to help you land that job you're after. Meridian will speak on how to boost pre-interview self-esteem, tell you what employers are looking for, and even provide you with practice questions.

Zombie Prom Elbo Room, 657 Valencia, SF. www.sfbzombiebar.com. 9pm-2am, \$10. So your high school prom experience wasn't great? Give it a second go — as a zombie. Back for its second

year, this Zombie Prom benefiting the AIDS Life Cycle has all the fixings of a traditional prom: prom photos and a king and queen crowning. Except you know... you'll look pretty deathly. Also at the Elbo Room tonight will be a silent auction featuring local businesses, a zombie drag show, and zombie burlesque.

SUNDAY 26

Forbidden Island luau Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda. www.forbiddenislandalameda.com. 2-10pm, \$5. No need to book a flight to Hawaii when you can have a tropical vacation right here in the Bay Area. Forbidden Island Tiki Lounge is hosting its annual luau today that's almost as authentic as anything you'll find west of California. Scarf down on a pig roast, shake your hula hips at dance lessons led by Aloha Polynesia, and sip on rum cocktails.

K-12 Grand Slam Poetry Reading SF Public Library, 100 Larkin, SF. www.sfppl.org. 1-4pm, free. As part of a yearlong project, students from classrooms, juvenile halls, and hospital programs have written poems about baseball history, the SF Giants, their own lives, and their aspirations for the future. This afternoon will include a reading by the students, a musical performance by hip-hop-rock group the Boondock Squad, and a reception.

San Ramon Art & Wind Festival San Ramon Central Park, 12501 Alcosta, San Ramon. www.artandwind.com. Also Mon/27. 10am-5pm, free. If you're a Bay Area resident, chances are you have dealt with your fair share of windy days. Make the most of this sometimes-annoying element today at an art fair that fully embraces the breeze. Kites are the main attraction this afternoon — join a demonstration or make your own for free. Come back Monday to watch a hot air balloon launch, check out art from over 150 vendors, and enjoy entertainment happening on four different stages.

MONDAY 27

Nerd Nite The New Parkway, 474 24th St., Oakl. Doors open at 7pm, show starts at 8pm, \$8. Fully nerd out this evening with lectures sure to stir up your brain cells. Kate Poirier will speak on topology — the study of spaces and spaces — and relate it to securing your bike from sneaky thieves. Bioengineer Terry Johnson will discuss how and why we build new DNA from scratch, and Megan Elizabeth Carlsen will talk about color theory. If all this info gets to be too much, grab a drink and just watch nerds in their element.

TUESDAY 28

Summer of Art UN Plaza, Market and Hyde, SF. facebook.com/summerofart. Noon-1pm, free. Soak up some sun and add some music and dance to your lunch break. This free, weekly series features different dancers, musicians, and theater shows each week for your entertainment while you chow down on some goodies from the Off the Grid food court. **SFBG**

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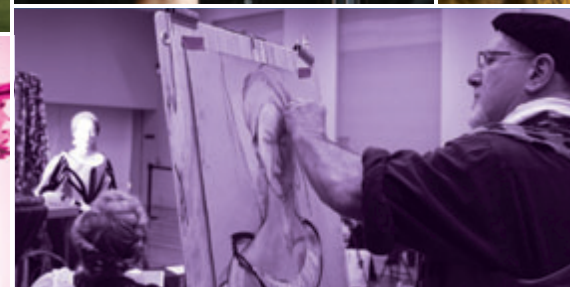
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Orange Friday Nights at the de Young are presented in partnership with the Consulate General of the Netherlands in San Francisco.

deyoungmuseum.org/fridays

Images (clockwise from top left): Photograph by Adrian Arias; photograph courtesy of David Hughes; photograph by Justine Highsmith; photograph by Justine Highsmith; photograph by Asta Karalis; © FAMSF

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FILM



MY GIRL: FRANCES
(GRETA GERWIG)
BATTLES HER BFF
(MICKEY SUMNER).



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Let's dance

Noah Baumbach's 'Frances Ha' believes in modern love

BY CHERYL EDDY
 cheryl@sfbg.com

FILM Noah Baumbach isn't exactly known for romance and bright-eyed optimism. Co-writing 2009's *Fantastic Mr. Fox* with director Wes Anderson is maybe the closest to "whimsy" as he's ever come; his own features (2010's *Greenberg*, 2007's *Margot at the Wedding*, 2005's *The Squid and the Whale*, 1997's *Mr. Jealousy*, and 1995's *Kicking and Screaming*) tend to veer into grumpier, more intellectual realms. You might say his films are an acquired taste. Actual declaration overheard at this year's San Francisco International Film Festival: "Am I going to see *Frances Ha*? Ugh, no. I can't *stand* Noah Baumbach."

Haters beware. *Frances Ha* — the black-and-white tale of a New York City hipster (Baumbach's real-life squeeze, Greta Gerwig) blundering her way into adulthood — is probably the least Baumbach-ian Baumbach movie ever. Owing stylistic debts to both vintage Woody Allen and the French New Wave, *Frances Ha* relies heavily on Gerwig's adorable-disaster title character to propel its plot, which is little more than a timeline of Frances' never-ending micro-adventures: pursuing her nascent modern-dance career, bouncing from address to address, taking an impromptu trip to Paris, visiting her parents (portrayed by the Sacramento-raised Gerwig's real-life parents), "breaking up" with her best friend. It's charming, poignant, it's quotable ("Don't treat me like a three-hour brunch friend!"), and even those who claim to be allergic to Baumbach just might find themselves succumbing to it.

Frances Ha marks the second film to feature a dance subplot for Gerwig, after Whit Stillman's 2011 *Damsels in Distress*. (She also appeared in *Greenberg* but is probably best-known for her mumblecore oeuvre: 2008's *Baghead*; 2007's *Hannah Takes the Stairs*.)

"I love dancing," she admitted on a SFIFF-timed visit to San Francisco. "I was never a professional, but I danced a lot growing up and I still go to dance class whenever I can. I don't think there's enough dancing in movies."

Like Frances, she studied modern dance in college. "I did this kind of modern dance called release technique. A big component of it is learning how to fall. It's connected to bouncing back from the ground, or giving into the ground — letting everything flow. It's a beautiful way to dance, and the dance company that [Frances] wants to be a part of, that's the kind of dance that they do," she said. "I also thought it was this incredible metaphor for life: learning how to fall, because you're *going* to. At first, as you're learning how to do it, you get terribly banged up — and then at some point you just are falling and it's not hurting you anymore."

Though much of *Frances Ha*, which was co-scripted by Baumbach and Gerwig, is about its protagonist's various relationship struggles, there's another less-expected theme: class warfare (a mild version of it, anyway). Frances scrambles to pay her \$1200 rent — previously, she's seen paying \$950 a month to sleep on a couch — while her housemate, who comes from a wealthy family and spends his days noodling on spec scripts, casually mentions the necessity of hiring a maid service. You know, for, "like, 400 bucks a month."

"We didn't set out to make a movie about class, specifically," Gerwig noted. "But I think typically Americans have a lot of trouble talking about class, or even acknowledging that it exists. It operates on a really subtle level. You get out of college and you suddenly realize that some people are paying off loans, and some people aren't. It can be hard to talk about. I'm very inspired by Mike Leigh's movies, where it's always there in the background. I felt like I wanted to have it in the movie,

and Noah felt the same way, too."

Later that day, Baumbach elaborated on the same thought. "Economics were really going to influence a lot of what Frances does, because the movie was structured by finding a home, lack of a home, constant movement," he said. "Her economic reality had to be a huge component of her story."

Frances Ha captures twentysomething ennui with the same honesty Baumbach deployed in *Kicking and Screaming*, though there are some key differences: the *Kicking and Screaming* guys were mere months post-graduation, while Frances, who is 27, is more removed from college — whether she wants to admit it or not. "It didn't feel like the exact same territory, but I was aware that it was kind of addressing some of the stuff that I was addressing back then," Baumbach said. (Not coincidental, one presumes, is the cameo in *Frances Ha* by *Kicking and Screaming* star Josh Hamilton.)

Though he won't cop to naming his main character after, um, France, Baumbach does admit that the country's films (he points specifically to works by Truffaut, Rohmer, and Carax) have had a strong influence on him as a director, and on *Frances Ha* in particular.

"I think [for these filmmakers], the joy of making the movie is somehow evident in the movie itself," he said. "Sometimes, that can be annoying! But the rush you get from it, you can just feel, like, the *pleasure* of movies. With *Frances Ha*, I wanted to push that, and do things like have her run down the street [while David Bowie's 'Modern Love' plays on the soundtrack]. Just go for it, because the movie really could hold it. I think a lot of [the films that inspired me] have that. And because a lot of the music is borrowed from those movies, it feels even more like a clear connection." **SFBG**

FRANCES HA opens Fri/24 in Bay Area theaters.

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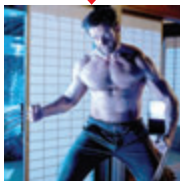
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FILM LISTINGS

impressive physical adventure most arresting for its handsome use of numerous far-flung locations. Where it's less successful is in stirring much emotional involvement, with the character dynamics underwhelming despite a decent cast led by Pal Sverr Hagen as Thor (who, incredibly, was pretty much a non-swimmer). Nonetheless, this new *Kon-Tiki* offers all the pleasures of arm-chair travel, letting you vicariously experience a high-risk voyage few could ever hope (or want) to make in real life. (1:58) *Albany, Embarcadero, Piedmont.* (Harvey)

Star Trek Into Darkness Do you remember 1982? There are more than a few echoes of *Star Trek II: The Wrath of Khan* in J. J. Abrams' second film retooling the classic sci-fi property's characters and adventures. *Darkness* retains the 2009 cast, including standouts Zachary Quinto as Spock and Simon Pegg as comic-relief Scotty, and brings in Benedict "Sherlock" Cumberbatch to play the villain (I think you can guess which one). The plot mostly pinballs between revenge and preventing/circumventing the destruction of the USS *Enterprise*, with added post-9/11, post-*Dark Knight* (2008) terrorism connotations that are de rigueur for all superhero or fantasy-type blockbusters these days. But *Darkness* isn't totally, uh, dark; there's quite a bit of fan service at work here (speak Klingon? You're in luck). Abrams knows what audiences want, and he's more than happy to give it to 'em, sometimes opening up massive plot holes in the process — but never veering from his own Prime Directive: providing an enjoyable ride. (2:07) *Balboa, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki.* (Eddy)

Stories We Tell Actor and director Sarah Polley (2011's *Take This Waltz*) turns the camera on herself and her family for this poignant, moving, inventive, and expectation-upending blend of documentary and narrative. Her father, actor Michael Polley, provides the narration; our first hint that this film will take an unconventional form comes when we see Sarah directing Michael's performance in a recording-studio booth, asking him to repeat certain phrases for emphasis. On one level, *Stories We Tell* is about Sarah's own history, as she sets out to explore longstanding family rumors that Michael is not her biological father. The missing piece: her mother, actress Diane Polley (who died of cancer just days after Sarah's 11th birthday), a vivacious character remembered by Sarah's siblings and those who knew and loved her. *Stories We Tell*'s deeper meaning emerges as the film becomes ever more meta, retooling the audience's understanding of what they're seeing via convincingly doc-like reenactments. To say more would lessen the power of *Stories We Tell*'s multi-layered revelations. Just know that this is an impressively unique film — about family, memories, love, and (obviously) storytelling — and offers further proof of Polley's tremendous talent. (1:48) *Embarcadero, Shattuck, Smith Rafael.* (Eddy) **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

JEAN COCTEAU'S *BEAUTY AND THE BEAST* (1946) SCREENS AT YBCA WITH LIVE ACCOMPANIMENT BY THE PHILIP GLASS ENSEMBLE.

REP CLOCK

Schedules are for Wed/22-Tue/28 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. Free-\$6. "CCSF Directing Students Showcase," Thu, 8. "Shorts from SFSU's Cinema Department," Fri, 7. "Other Cinema: "New Experimental Works," Sat, 8;30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. **Milk** (Van Sant, 2008), Wed, 2, 4;30, 7, 9;30. •**Black Swan** (Aronofsky, 2010), Thu, 7, and **Dancer in the Dark** (von Trier, 2000), Thu, 9;05. **Grease** (Kleiser, 1978), presented sing-along style, Sun-Mon and June 1-3, 2;30, 8. This event, \$10-15; advance tickets at www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **In the House** (Ozon, 2012), call for dates and times. **Midnight's Children** (Mehta, 2012), call for dates and times. **The Reluctant Fundamentalist** (Nair, 2012), call for dates and times. **Renoir** (Bourdous, 2012), call for dates and times. **Stories We Tell** (Polley, 2012), call for dates and times. **Frances Ha** (Baumbach, 2012), May 24-30, call for times. "Shorts in Brief: Quality Films For Young Children," Sun, 11am. This event, \$5.

DAVIES SYMPHONY HALL 201 Van Ness, SF;



www.sfperformances.org. \$40-65. "San Francisco Performances presents: " **Koyaanisqatsi** (Reggio, 1982), Sun, 7. With live performance by Philip Glass and the Philip Glass Ensemble.

DELANCEY STREET SCREENING ROOM 600 Embarcadero, SF; lastwarcrime.com/tickets_SF.php. Free (donations accepted; RSVP at web site). **The Last War Crime** (the Pen, 2012), Sat, 6, 8.

FIRST UNITED METHODIST CHURCH 9 Ross Valley, San Rafael; www.mitamericas.org. \$5-10. **The Sixth Sun: Mayan Uprising in Chiapas** (Landau, 1995), Fri, 7;30.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10. "New Parkway Classics: " **Heathers** (Lehmann, 1988), Thu, 9. "Thrillville: " **Plague of the Zombies** (Gilling, 1966), Sun, 6.

"PLAYGROUND FILM FESTIVAL" Various Bay Area venues; playground-sf.org/filmfest. \$10-25.

Showing Bay Area filmmakers and writers and their short work. Through May 25.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through June 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "I Wake Up Dreaming 2013: " •**Bluebeard's Ten Honeymoons** (Wilder, 1960), Wed, 6, 10, and **Death of a Scoundrel** (Martin, 1956), Wed, 7;45: •**The Crooked Way** (Florey, 1949), Thu, 6;10, 9;45, and **Criss Cross** (Siodmak, 1949), Thu, 8. **Sun Don't Shine** (Seimetz, 2012), Wed-Thu, 7;15. **Upstream Color** (Carruth, 2013), Wed-Thu, 9. "Sex Worker Film Festival," Sat, 2. More info at www.sexworkerfest.com. **D Tour** (Granato, 2009), Mon, 7;30.

SF JAZZ CENTER 201 Franklin, SF; gc.ajws.org/rsvpmaker/film-screening-god-loves-uganda. Free (limited seating; RSVP required). **God Loves Uganda** (Williams, 2013), with community forum about homophobia and Uganda to follow, Wed, 6.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Girls! Guns! Ghosts! The Sensational Films of Shintocho: " **Death Row Woman** (Nakagawa, 1960), Thu, 7;30: •**Yellow Line** (Ishii, 1960), Sun, 2, and **Revenge of the Pearl Queen** (Shimura, 1956), Sun, 3;30. "San Francisco Performances presents: " **Beauty and the Beast** (Cocteau, 1946), Thu-Sat, 8. With live performance by the Philip Glass Ensemble. This event, \$40-65; tickets at www.sfperformances.org. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349829-00. The following is doing business as New Look Furniture MFG. The business is conducted by a corporation. Registrant commenced business under the

above-listed fictitious business name on: N/A. This statement was signed by Doug Wasmuth in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 21, 2013. L#00064; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350829-00. The following is doing business as SF SCRAP METALS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/03/13. This statement was signed by Patsy D. Curtis in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 3, 2013. L#00077; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350410-00. The following is doing business as Emperor Norton's Boozeland. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/14/13. This statement was signed by Liam Martin in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Apr. 15, 2013. L#00076; Publication: SF Bay Guard-dian. Dates: May 8, 15, 22, 29, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350787-00. The following is doing business as 'N MOTION FITNESS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Charlie Byes in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on May 1, 2013. L#00082; Publica-tion: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351086-00. The following is doing business as: 1) San Francisco Guitar Tech, 2) SFGT, 3) SFGuitarTech. The busi-ness is conducted by an individual. Regis-trant commenced business under the above-listed fictitious business name on: 05/09/13. This statement was signed by Jeremy Borkat in CA.This statement was filed by Michael Jaldon, Deputy County Clerk, on May 15, 2013. L#00084; Publica-tion: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350660-00. The following is doing business as DR. TACTICOOOL. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/04/13. This statement was signed by Brandon K. Nguyen in CA.This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 25, 2013. L#00074; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350528-00. The following is doing business as WEE REALMS, 50 De Mont-fort Ave, San Francisco, CA 94112. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Joan Vigliotta in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on April 19, 2013. L#00069; Publication: SF Bay Guardian. Dates: May 1, 8, 15, 22, 2013.
NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Applica-tion: April 26, 2013. To Whom It May Concern: The name of the applicant is: 140 NM LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 140 NEW MONTGOM-ERY ST., SAN FRANCISCO, CA 94105. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00079; Publication Date: May 15, 22, 29, 2013.
NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Applica-tion: May 3, 2013. To Whom It May Concern: The name of the applicant is: CLOONEY (SAN FRANCISCO) LIMITED. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: PIER 29, THE EMBARCADERO, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING - PLACE, L#00078; Publication Date: May 8, 15, 22, 29, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549492. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sarah H. Conroy for change of name.
TO ALL INTERESTED PERSONS: Petitioner Sarah H. Conroy filed a petition with this court for a decree changing names as fol-

lows: Present Name: Sarah Holcombe Conroy, Proposed Name: Sarah Holcombe Burke. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/11/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on May 10, 2013. L#00083, Publication dates: May 22, 29 and June 5, 12, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549424. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Dunbar for change of name. TO ALL INTERESTED PERSONS: Petitioner Melanie Dunbar filed a petition with this court for a de-cree changing names as follows: Present Name: Richard Donovan Ford. Proposed Name: Donovan Richard Dunbar-Mack. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 12, 2013. L#00075, Publication dates: May 8, 15, 22, 29, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Pro-posed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00071, Publication dates: May 1, 8, 15, 22, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549458. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jeovana M. Lara for change of name. TO ALL INTERESTED PERSONS: Petitioner Jeovana M. Lara filed a petition with this court for a de-cree changing names as follows: Present Name: Jeovana M Lara. Proposed Name: Giovanni Matteo Lara. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hear-ing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/27/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 26, 2013. L#00073, Publication dates: May 1, 8, 15, 22, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549445. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Nicole Mary Anderson for change of name. TO ALL INTERESTED PERSONS: Petitioner Nicole Mary Anderson filed a petition with this court for a decree changing names as fol-lows: Present Name: Nicole Mary Anderson. Proposed Name: Nicole Mary Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NO-TICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00072, Publica-tion dates: May 1, 8, 15, 22, 2013.

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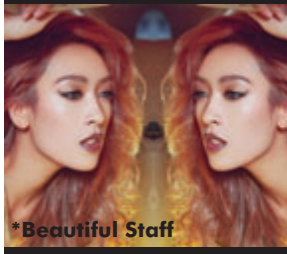
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 Full Body Massage
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 (FREE PARKING)
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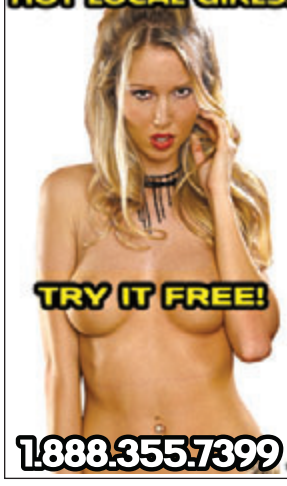
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